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THE ADDING MACHINE: A DIRECTOR'S NOTEBOOK

THE ADDING MACHINE: A DIRECTOR'S NOTEBOOK

A thesis submitted in partial fulfillment
of the requirements for the degree of
Master of Fine Arts in Drama

By

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University of Salamanca
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University of Arkansas

ABSTRACT

The following thesis is a compilation and analysis of my experiences during the process of directing *The Adding Machine* by Elmer Rice, from its conception in the director's imagination, to the collaboration with the design team and the actors. It begins with research and the director's approach to the play. Then a description of the process follows, starting with the design meetings and auditions, and going through rehearsals, performances, and evaluations of the show by faculty and peers. This description is accompanied by a journal that contains the director's thoughts and reactions to discoveries and challenges that came up during the process.

This thesis is approved for recommendation
to the Graduate Council.

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All my undergraduate and graduate peers, for three wonderful years.

DEDICATION

Para Merche y Epi, por todo.

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Chapter I: Introduction

A. The Production

The Adding Machine, by Elmer Rice, was produced by the Department of Drama at the University of Arkansas. It opened at the University Theatre on November 11, 2011, and closed on November 20, 2011, with a total of 8 performances. This production fulfilled part of the requirements for the Master of Fine Arts in Theatre Directing. The rehearsal process started on September 21, 2011, and continued for seven weeks until opening. Over thirty students were in the cast and crew, including five graduate actors, thirteen undergraduate actors, and three graduate designers. Six faculty members were involved as mentors in the process.

B. The Script

Written in 1923 by American playwright Elmer Rice, *The Adding Machine* is considered to be one of the first manifestations of Expressionism in American theatre. The play tells the story of Mr. Zero, a man who hates his wife and lives enslaved in his insignificant job as an accountant. When Mr. Zero is fired instead of being promoted, he impulsively kills his Boss. This murder initiates his journey in the play, which includes his trial, execution, and arrival in the afterlife, where he will finally discover that he has been devolving from his past reincarnations. Unable to have a will of his own, and always drifting as a slave to the will of others, Mr. Zero's soul is sent back to life on earth, as Zero follows a girl named Hope – a figment of his imagination– in order to repeat once again his degrading cycle.

This play was selected to be part of the 2011-2012 Season at the University Theatre. When I was asked by my mentor Michael Landman to find a script to propose for my thesis project, I did not yet know *The Adding Machine*. According to my mentor's advice, "I ought to be in love" with whatever play I chose, so I would be able to sustain my enthusiasm and leadership

throughout the process, and inspire a team of designers and actors. The script was suggested by one of my peers, so I read it, and immediately knew that I wanted to propose it. My mentor had also asked me to find a play that made me feel excited and challenged at the same time. I was attracted to the great visual possibilities that the play offered and for the opportunity to direct an expressionistic play. At the same time, I felt overwhelmed by the size of the cast and the challenge of telling a fragmentary story with multiple locations and characters, so I thought this play would be a perfect choice.

While working on my submission, I learned that there were two different versions of the play. One was *The Adding Machine*, a 1965 edition from Hill and Huang; and the other one was *The Adding Machine: A Play In Seven Scenes*, published by Samuel French in 1956. Apart from the title, the only difference between the two editions was the absence of Scene 5 in the Samuel French version. During this scene, Zero is in jail displayed in a cage and portrayed as a dangerous creature for tour groups, as if he was on exhibit in a museum or zoo. Most importantly, Mrs. Zero comes to visit him, and then he has the possibility to make a decision that will improve his existence: he can make peace with his wife before being executed. However, he wastes this opportunity. To me, this moment of choice was crucial to show the conflict between determinism and freewill that exists in the play, so I decided to go with the eight scene version.

Chapter II: Research and Analysis

A. Playwright's Biography and Works

Elmer Leopold Reizenstein, most commonly known as Elmer Rice, was born the 28th of September 1892, in New York City, son to Jacob and Fanny. He grew up in Manhattan and went to public school, where he soon learned to dislike juvenile gangs: "This antipathy becomes evident in some of his early plays when he depicts characters acting in a mob as functioning on a lower intellectual and moral level than they would as individuals." (Palmieri, 4) In *The Adding Machine*, an example of this happens during the social gathering in Scene 3, when Mr. and Mrs. Zero's friends appear as two crowds of men and women. They have numbers for names and they show, through their small talk, many social prejudices and lack of individuality.

Rice went to law school at New York University where he graduated *cum laude* in 1912. A year later, while waiting to take the bar exam, he started co-writing with Frank Harris two plays for a competition: *A Defection from Grace* and *The Seventh Commandment*. Eventually, he abandoned his law career. A big reason for quitting law was that "...he found himself appalled by legal ethics and with serious misgivings about law as a profession." (Palmieri, 7) He then wrote his first solo play, *The Passing of Chow-Chow*, which was produced non-professionally at Columbia University. Learning that Rice received legal training helped me to understand his knowledge of and concerns for the law, penal codes, and procedures, which seemed to inspire the plot of *The Adding Machine*, in which we witness Mr. Zero's crime, arrest, trial, imprisonment, and execution. In Scene 1, both Mr. and Mrs. Zero mention Judy O'Grady's sentence of six months in prison for the window incident, where Mr. Zero was caught watching Judy through the window, half naked, while she put on make-up. In Scene 6, Judy also talks about this incident:

“JUDY: You know, same old stuff. Tenement House Law. (*Mincingly.*) Section blaa-blaa of the Penal Code. Third offense. Six months.” (Rice, 36) By his depiction and mockery of the penal system Rice attacks flaws that he knew of from his studies.

After working as a playwright for a year, in 1914 he opened *On Trial* at Candler Theater. This was Rice’s first Broadway show and it became a huge success: “This potboiler created a sensation because it used the cinematic technique of flashback to tell its crime detection story backward.” (Vanden Heuvel, 5) The innovative nature of this play granted it a run of more than 350 performances. In his first big hit, we can trace again Rice’s tendency to write about crimes and legal procedures while experimenting with the play’s structure and form. This formula would be used again when he wrote *The Adding Machine*.

In 1915, Elmer Rice married his first wife Hazel Levy, and kept working on new plays as he studied drama at Columbia University. Over the next two years he wrote some of his most important works, including *The Iron Cross*, a social drama inspired by the war in Europe, and *The House in Blind Alley*, a play about child labor. These plays were focused on social problems. One can see Rice’s interest in portraying the ways workers and people from the slums used to live and speak. By portraying the problems of his society, Rice seemed to have the intention of transforming it through his plays. In *The Adding Machine* Rice depicts, through accents and customs, characters from the working class and points out their flaws, including social prejudices, hypocrisy, lack of individuality, and the absence of desire for self-improvement.

His next significant success came in 1923, when he wrote *The Adding Machine*. Although the influence of two expressionistic plays by Eugene O’Neill, *The Emperor Jones* (1920) and

The Hairy Ape (1922), is suspected by Anthony Palmieri, Rice himself says, in his autobiographical novel *Minority Report*, that he did not know about Expressionism when he wrote the play. Rice states in his novel that the idea for *The Adding Machine* came suddenly to his mind: "...I saw the whole thing complete: characters, plot, incidents, even the title and some of the dialogue." (Rice, 189) According to Rice, he had not really experienced automatic writing until he worked on this play, which was finished in seventeen days. If we assume that the play was as automatic as Rice claims, we could understand why *The Adding Machine* seems to be a great synthesis of the playwright's moral and social concerns. His own description of the plot of the play was useful to understand his intent:

...the case history of one of the slave souls who are both the raw material and the product of mechanized society. In eight scenes it told the story of Mr. Zero, a white-collar worker tied to a monotonous job and a shrewish wife. Replaced by a machine, he murders his boss in an access [sic] of resentment and panic, and he is condemned to die by a jury of his peers. His fear and frustrations make him reject an eternity of happiness and self-expression; he returns to earth to begin another treadmill existence, sustained only by the mirage of hope. (Rice, 190)

Rice also describes his play as a mixture between "comedy, melodrama, fantasy, satire and polemics" (191). He acknowledges the fact that he has written it in a style "loosely called" Expressionism, of which he had little awareness. Another useful insight is his explanation of how Rice's father inspired some of Mr. Zero's features, such as his prejudices, stubbornness, pride, and conformism. Creating Zero helped the author better understand his father, and as he worked on the play, Rice's resentment turned into pity. I found this useful to understanding the protagonist of the play and the effect he might produce on the audience. Rice also talks about

the reason there is a version of the play where Scene 5 has been cut: "...I dropped one of the play's eight scenes, because some of it was repetitious. That was a mistake; I should have cut the redundancies and retained the scene." (Rice, 193) This reflection from the author helped me make the choice to keep Scene 5 in my production. In Rice's autobiography, I also found a collection of anecdotes about the rehearsal process that helped me in my own preparation. Rice talked about how the actor playing Zero asked him to write some notes about the characters – including something about Zero's psychology –, and how the cast struggled to find the extent to which they had to stylize their acting and blocking. Regarding the set, Rice described how each scene had a striking setting, but the scene changes were too long and infringed upon the audience's attention.

The Adding Machine premiered on Broadway, in 1923, at the Garrick Theatre. Although its success was moderate at the time, the play became the one that Rice most loved, and remains today his most anthologized and produced work.

In 1924, Rice would spend most of his time traveling to Europe, where he accumulated ideas for future plays and perfected his craft as a playwright. In a deeper exploration of Expressionism, he wrote *The Subway*, which did not have much success. It was not until 1929 that a play by Rice would again be on Broadway: *Street Scene*, a portrait of the lower-middle-class population in New York, included "...most of the important aspects of life: birth, death, love, economic problems, ideological conflicts, self-sacrifice, kindness, malice, fear, hope, aspirations." (Palmieri, 14) The play became his most popular, with 601 performances, and for which he was awarded a Pulitzer Prize. The play also became the inspiration for the opera, with music by Kurt Weill that premiered in 1946, with the same name.

With varying success, Rice would continue to write plays for the rest of his life: “Until his death in 1967 Elmer Rice boasted the longest active playwriting career in the American theater, one stretching from 1914 to 1963. He wrote at least fifty plays ... Besides these plays, Rice wrote three (though he claimed four) novels; three short stories, and countless essays, reviews...” (Durham, 7)

During his lifelong career, Rice’s work influenced the American theatre scene. But because the theatre is constantly evolving, Rice also learned to adapt to its changes, becoming an extremely versatile playwright. This relationship between audience and playwright defines Rice’s work: it shows the struggle of an artist trying to adapt to a constantly transforming art form. Today, critics accept that Rice wanted to evolve from the melodramatic tradition, as we can see in both the expressionistic and melodramatic nature of *The Adding Machine*. They argue about whether Rice enriched his melodrama by experimenting with new forms of theatre, or if the influence of melodrama betrayed him, making his plots and characters stereotypical and predictable. We can see in his works the conflict between an experimenter who wanted to change theatre and its audiences, and the author who wanted to please those audiences. Robert Hogan, who tried in his work *The Independence of Elmer Rice* to advocate on behalf of an undervalued Elmer Rice, says that “...it is this same conflict between his aspiration and his form that makes him an interesting [author].” (Hogan, 14)

B. Production History

For my research on this subject, my most useful and consulted tool became the book *Elmer Rice, A Research and Production Sourcebook*, by Michael Vanden Heuvel. It contains over twenty reviews of several productions of Rice’s *The Adding Machine*. Although it was not

possible to find most of these full reviews on Internet databases, the book includes summaries of the passages where reviewers shared opinions about the play. These summarized reviews gave me incredible insights as to how Rice's contemporary audiences perceived the play.

We know that the play premiered at the Garrick Theatre, on Broadway, on March 19, 1923, and ran for 72 performances. The only full review I could find was written in the *New York Times*, with no byline, on March 20, 1923. Its author considers it "...the best and fairest example of the newer expressionism in the theatre that [New York] has yet experienced." He considers Scene 2, with Daisy's and Zero's monologues, to be the most memorable scene, while the cemetery scene seems "coldly and gratuitously vulgar." He also expresses concern regarding the play's new theatrical style: "Expressionism, of course, is the modern definition for the method of production that covers all conceivable dramatic sins, and no one has a right to say to his brother what is and is not expressionism." (Vanden Heuvel, 135) This suspicious attitude towards the play can be found in other reviews that attack the production, most of which share a similar disdain for the newly born Expressionism. This critical assessment towards *The Adding Machine* shows how Expressionism was not well known yet by contemporary audiences, which was still accustomed to traditional melodramas.

In Europe, the play had a production in London, in 1924, by the London Stage Society. The reviewer Ralph Wright says that in the play "...expressionism is a continuance of melodrama." (Vanden Heuvel, 136) Another review of the same production considers it more an "interesting experiment [...] than a commercial proposition." (136)

From the 1920's, there are reviews of only two other productions, at the London Court Theatre (1928) and a production in Paris (1927). Both reviews point to the lack of empathy the audience feels for Zero as detracting from the play.

Following these reviews, the play fell into oblivion, eclipsed by the successes of *Street Scene* and *Dream Girl*. The next revival of the play was in 1948, at the Cherry Lane Theatre. Its reviewer said: "The play remains esoteric even after twenty-five years." (Vanden Heuvel, 169) In 1956, the Phoenix Theatre in New York had another revival, whose reviewer wrote: "Much of what was startlingly original about the play in the 1923 has become commonplace by 1956." (Vanden Heuvel, 174)

Starting in the seventies, *The Adding Machine* seems to have gained value for the critics, as if the passing of time made the play more interesting and relevant. In the source book by Vanden Heuvel, a good number of articles and studies can be found during this decade.

Recent productions I found interesting included: the University of Kansas 1995 production, in which "Audiences were invited to join live and computer generated actors in technologically produced three-dimensional environments within which the drama unfolded" (Univ. of Kansas Theatre); Anne Bogart's 1995 production at the Actors Theatre of Louisville, which included the use of the Viewpoints movement technique; and the musical adaptation by Next Theater Company in 2008.

C. The World of the Play

During the first two decades of the Twentieth Century, skepticism towards the alienating forces of modernized society raised and inspired *avant garde* artists to create what we know as Expressionism:

...all expressionists break with established realism and naturalism; they abandon verisimilitude and representational art ... In seeking reality, the expressionistic artist turns inward ... Expressionism is a form of artistic expression that seeks to externalize inner experience. It aims to objectify the subjective, to render the abstract in the concrete. For the expressionistic artist, outward impressions have significance only insofar as they symbolize, signify, or suggest inward meanings, emotional or thematic implications. (Palmieri, 59)

This basic expressionistic principle applied to several art forms, including literature, painting, and film. I was more interested in knowing how it influenced the stage. According to Palmieri, the expressionistic playwright was not trying to portray human behaviors or situations, but rather the inner feelings, events, and meanings of the characters on stage. To achieve this psychological event, the playwright may have used his subconscious as a source of inspiration, and channeled it through the writing techniques of “free association” and “stream-of-consciousness” in order to sequence the locations and situations. The stage elements, such as set, lighting, and props, served to enact those fantasies or memories and were often distorted in order to achieve the non-realistic aims of the author.

From its reviews, we know that *The Adding Machine* was received without much excitement, or even disdain. Regarding Rice’s understanding of Expressionism, and the way in which his audience reacted to it, we have the following testimony from the author:

I tried several times to define expressionism...: ‘The author attempts not so much to depict events faithfully as to convey to the spectator what seems to him to be their inner significance. To achieve this end the dramatist often finds it

expedient to depart entirely from objective reality and to employ symbols, condensations and a dozen devices which, to the conservative, must seem arbitrarily fantastic.' (Rice, 198)

The Adding Machine was identified as an experiment in the American theatre scene of the 1920's, so I thought it appropriate to find out what elements of the play were already familiar to its audiences, and what might have felt new or strange. My most valuable source for this question was *The Independence of Elmer Rice*, by Robert Hogan. He says that Rice thought that the popularity of the play came from "the spread of automation and its own stylized technique which would be intriguing in our predominantly realistic theatre." (Hogan, 30) The stylized world of the play, however, was not alienating to the point of confusing the audience, because "... [it handles] as much psychological as social [indictment], and is therefore less tied to a particular social problem, political issue, or period of modern history." (Hogan 31) In addition to its theme, another element that could have made the play likeable to its audience was its comic nature. The story of Zero is told through satire and irony: "An intellectual distance is maintained between the audience and Zero. Without totally identifying ourselves with him, we see portions of ourselves in him. We indict the Zero mentality and presumably by some mental osmosis become less like Zero." (Hogan, 31) In the first scenes, the audience gets to see how Zero is being alienated by all of the aspects of his world: his wife, his boss, his friends, and his job. Because the audience witnesses a victim of society, there is certain sympathy that grows towards Zero. Even when he kills his boss, the deed may be seen as an act of rebellion against the system. However, by refusing to fulfill his dreams, during his afterlife, Zero is unable to free himself from his alienated nature. The play takes, then, a dark turn where the worthless character is defeated and sent back to

start the cycle over: “The play is, despite its amusing satire, a grim and black comedy dissecting the soul of machine-conditioned man and finding nothing there.” (Hogan, 31)

From a dramaturgical perspective, Rice included long monologues, which were familiar to the audience. For Hogan, monologues and soliloquies allowed the play to “further the plot, probe the mind, and allow an exhibition of the art of acting.” In Scene 1, for example, we find a great challenge for the actress playing Mrs. Zero, who has to provide a variety of actions and intonations to a highly repetitive speech. The conversational tone and the familiar situation of this scene give the audience an opportunity to identify with the characters and enter the world of the play without feeling completely lost. The other monologue in the play is Zero’s defense to the jury, in the Scene 4 trial. In this monologue, we witness the thoughts and feelings of an inarticulate character who keeps going off-topic and tries to bring himself back to the subject at-hand. His inability to speak for himself generates pity, but his prejudices come up as well, keeping the audience from feeling sympathy towards him. “What Rice wants in this play is not easy compassion for an individual, but horror at a system which creates Zeros.” (Hogan, 35)

Another dramaturgical device that Rice uses in a surprising way is the aside. During Scene 2, Daisy and Zero speak to each other. They also speak their thoughts aloud, to give the audience glimpses into their minds’ inner-workings. In this challenging scene, we find a comic situation where the characters’ inner thoughts and fantasies are mixed with the monotony of their jobs. During Scenes 3 and 5, Rice uses a modern version of the Greek chorus. He uses it to portray a society without individuality and filled with stereotypical ideas and prejudices. In the last several scenes of the play, Rice uses fantasy to create cosmic realities – a cemetery, the Elysian Fields, and the other-worldly location of the final scene – that contrast with the worthlessness of the protagonist. The fact that the story happens in so many different places –

realistic and fantastic – had to be perceived as surprising, or even arbitrary, by an audience used to melodrama.

As we can see, Rice used pre-existent theatrical elements in surprising ways. He also successfully managed to create a distorted, yet real universe. Because of this fragile balance between the strange and the familiar, the expressionistic world of *The Adding Machine* became engaging. Knowing the effect the play had on its original audiences helped me to notice which elements – such as Zero’s relationship to the audience, the monologues, and the balance between the strange and familiar – I might consider using in order to surprise today’s audiences.

Apart from textual sources, one of my main inspirations about the world of the play was the film *Metropolis* (1927), by Austrian-American director Fritz Lang, considered one of the milestones of Expressionism in film, and which also took place in an urban world. It showed the expressionistic distortion of reality when applied to an urban setting: an overwhelming accumulation of buildings made with straight lines and sharp angles, inclined to asphyxiate its inhabitants.



Lang, Fritz, dir. *Metropolis*. UFA. 1927. Film.

Zero lives in New York City, but because the first half of the play happens in indoor locations, the text does not provide any depictions of how this expressionistic city looks or feels. It was through *Metropolis* that I managed to see a colossal and monstrous city. I knew the audience would not see this city in our production, but it was important for the designers and actors to live with that overwhelming environment in their imaginations. I asked the designers to watch the film, and I decided to show it to the cast during table work rehearsals. The film also helped the actors to understand the expressionistic acting style. *Metropolis* used techniques that came from the melodramatic tradition: during close-ups, the actors relied mostly on sharp expressions made with their faces and gestures made with their hands that conveyed emotions very successfully. Because the film is silent – accompanied with music – these movements manifested their inner thoughts and feelings. They used gestures that involved their whole bodies, and often, these gestures represented ideas or concepts, rather than depict their psyches. These techniques created a new Expressionistic style: “In film, expressionism is characterized by an acting style that externalizes emotions strongly and graphically, almost to the level of being grotesque.” (Osnes, 106)



Helm, Brigitte, Perf. as Maria, *Metropolis*. UFA. 1927. Film.

Since I wanted to create a distorted world in which the actors embraced this stylized acting, I thought it would be a good idea to create gestures using the film as a source of inspiration; but at the same time, I knew we had to find ways to motivate that movement in the actors, working with objectives and actions, so the cast could embrace the style without overacting or being dishonest onstage.

D. Analysis and Perceptions of the Script

When Elmer Rice wrote *The Adding Machine*, he intended to entertain, but mostly he wanted to warn his audience about the possible dangers of modern society. Little did he know that his play would become a prophecy of some of today's problems: a society that has become more 'comfortable' with the help of technology, but that also has become more alienated. People are

often unable to find happiness. They feel lonely even when others surround them. The prophetic nature of the play was the first element I loved when I read the script (for more first impressions, please see Appendix C). I wanted the audience to be surprised by the similarities between Zero's world and our own, and bring the two worlds together by inserting some of our technology into Zero's world.

For me, the story shows Mr. Zero's accidental journey. With his life both determined and alienated by societal forces, he apathetically endures his job and his wife, with no awareness of the possibility of improving his existence. If we think of society as the antagonist – with its many incarnations such as the boss, the jury, the friends, the sightseers, etc. – we could assume that Zero is losing the battle against society, and has no intention of fighting back (for a complete script analysis, please see Appendix B). But when he murders his boss he sets his journey in motion, and he is sentenced to be executed. Once Zero dies, he frees himself from the societal controls and has an opportunity to redeem his existence through love. But even in the afterlife, when Zero seems to be free from determinism, he denies himself the opportunity of a better existence.

I wanted the audience to follow Zero's journey without being certain of how to feel about him. At first, he is seen as a victim of society, so his flaws (racism, prejudices, stubbornness, apathy, etc.) would seem somehow forgivable. But once he makes the choice to leave Daisy, any hope that the audience might have about Zero's redemption disappears.

Chapter III: Directorial Ideas and Methods

A. Directorial Ideas

The first time I read a play, I read it for pleasure. I try not to think too hard about details, nor take notes. Rather, I imagine myself as an audience member and enjoy the journey. As I read the script, some images about what the space looks like start to pop into my mind. Those images usually become staging ideas, or inspiration for locations. After the first reading, I usually have a couple of notes about general feelings, or things that moved me one way or another. In the case of *The Adding Machine*, the first reaction I had was to feel like I was reading a science fiction play set in the future. I also had trouble imagining the spaces where the play would happen, since the staging seemed to be very simple (almost a bare stage).

The second time I read a script, I focus on words whose meaning I don't understand. I underline those words, and write them down in a glossary that I keep just for myself. Even if it feels like I'm going into my left brain too early, this step is important to me, especially when working in a foreign language, because I have made several significant mistakes when directing that resulted from not understanding what was being said. Even well into the rehearsal process, I discovered words that I had misunderstood.

After the second reading, I read the play a third time. This time, I let my imagination fly with the script. Because I know new meanings of words, I also clarify any misinterpretations. When an image or idea comes to mind, I draw it in a notebook and play with it, considering some staging possibilities, or a feeling, or a color, or texture, etc. A lot of this material won't be seen by anyone else. Some of these ideas will be disregarded later on, but they definitely help me imagine how the play feels. Sometimes, one of these ideas will make it through the whole

process and become an inspiring idea for the design team. One of the instinctive ideas I had for *The Adding Machine* was seeing the whole play as an art gallery, with each scene being a painting. This idea helped me understand that I wanted the play to be perceived as a series of stations in Zero's life: The Wife, The Job, The Friends, The Trial, The Zoo, The Cemetery, The Elysian Fields, and The Purgatory. Another one of my impressions, during this part of the process, was that the play is a dystopia, or alternative reality, where society is paying the terrible consequences of past mistakes. This hypothetical reality would be an opportunity for the audience to peek into a nightmarish world that offers both fascinating and repulsive views; ultimately, it is a warning that ought to inspire the audience not to repeat the mistakes that Mr. Zero has made with his life choices. I also wanted to create a visually striking world, with the help of costumes, lights, and sets, so the audience would be completely immersed in it, as they followed Zero's journey. The inhabitants of this world would behave and move in ways that would seem to work in complete coordination, like parts of a machine, in which Zero was a piece that did not fit. Eventually, this idea developed and inspired the staging of several scenes that showed the contrast between the inhabitants of the city and Zero.

Metropolis helped me to better understand some of the recurring ideas in Expressionism. One of them was the conflict between humans and machines, which is closely related to the conflict of the individual against society, in which a single person is alienated by people who have lost their humanity. To embody this conflict on stage, I used a 'chorus of citizens,' who surrounded Zero during the city scenes. This chorus of actors played multiple roles, including Zero's friends and work mates, people walking during rush hour, sightseers, and the jury. The members of this society moved in a frantic and choreographed way. Zero would be still, or he

would move slower, like a piece that did not fit in the machine. The result was a crowded and fast-paced city in which Zero felt extremely isolated.

Later on in the process, I found out that I wanted to express the idea that the inhabitants of the afterlife were as self-enslaved as the humans in the city, so I created a crew of ‘afterlife workers’ that carried out the scene transitions, under Lt. Charles orders. This made it look like the human world was ruled by Lt. Charles, and reinforced the idea of an apparently deterministic world. However, in the last scene the audience would discover that Charles is nothing more than a ‘white-collar worker’ from the afterlife, as stuck in his existence as Zero is.

B. Directorial Methods

I like to see myself as a director who is the ultimate collaborator in a team. I put a lot of effort into interpreting the script, so I can embrace and inspire others with the essence of the author’s intent. One of my favorite parts of the process is the beginning of the design process, when the designers and I get to share ideas and impressions. I consider myself a very imaginative person, so it gets me energized when people just let their imaginations fly.

When working with the actors, I find it critical to have enough time to play with different ideas and explore possibilities. I deeply enjoy the first part of rehearsals when we all bring our input into the rehearsal process, working shoulder to shoulder, rather than ‘for the director.’ That is why I try, from the beginning, to inspire the actors to “own” their work, and I am always there to help them through the process. My perfect working atmosphere is always playful.

As a result of this way of working, I often find myself playing too much and not making definitive choices, both in the design and rehearsal processes. Fortunately, the design team and my extraordinary stage manager always kept me on track.

For the staging of *The Adding Machine*, I used the Viewpoints Technique to create the movement and stage pictures. Since I worked with a cast of approximately eighteen actors, with different levels of Viewpoints knowledge, I started with an introduction to Viewpoints that allowed everyone to share a vocabulary and allowed me to get comfortable using the technique, since it was the first time I used it to stage a play. The response of the cast was amazing and very soon words like ‘fast tempo’ or ‘angular shapes’ became an important part of the process. The Viewpoints also allowed me to divide the actors into groups, enabling me to create two or three compositions at the same time. I would then edit, combine or modify the actors’ work to create the stage pictures. Scenes that were created with this method included the opening rush hour and the sightseers in the jail.

Chapter IV: The Process

A. Audition and Casting Process

The audition process began in mid-August, 2011. The first round of auditions was held at the University Theater on August 21, where students auditioned for the shows *Up*, *Circle Mirror Transformation*, *Cabaret*, *Anonymous*, and *The Adding Machine*. They were asked to prepare two contrasting monologues and a fragment of a song. Apart from the best fits for the roles, I knew I was looking for actors who were comfortable with their physical expression, but this was almost impossible to evaluate in the first round of auditions, since most of the actors barely moved during their monologues, even if their text provided opportunities. I abandoned this search and instead concentrated on the acting, to consider which actors might fit which parts. Since my first round of callbacks was two days later, I reviewed my notes that same night and the callback list was posted the following day, with the scenes the actors had to be familiar with.

On August 23, Emily Bohannon (stage manager), Diana Kaiser (lighting designer), Kelly Henry (costume designer), Ashley Harman (set designer), and I held the first round of callbacks at the University Theatre, focusing only on the main characters of the show. Having the design team present definitely helped me to understand how they saw each character, and it helped me to show them what I was looking for as well. Although I had created a schedule for the whole four-hour session, I quickly fell behind, because I kept giving the actors adjustments or ideas to play with. Also, discussions with the design team took away time, so I decided to postpone the Daisy callbacks in order to better dedicate time to each person, instead of rushing through everyone. Even with the time issue, this first round gave me a better sense of which actors were best fitting the roles.

Since the students are auditioning for shows whose rehearsal or performance times sometimes conflict, casting is negotiated among the directors. In my case, I had to keep in constant communication with Amy Herzberg, the director of *Up*, after my callbacks. This part of the process can be very frustrating if both directors want the same people, but luckily in our case, we were considering different actors for the main parts, so our negotiations were smooth and I was able to disregard actors early in the callback process, knowing they were going to be cast in *Up*.

During the second round of callbacks, I kept better track of time and concentrated on Daisy, Shrdlu, and other smaller parts. The designers joined me for some time, but I also had some time to myself, and the reduced discussion time made things more efficient.

My third round of callbacks was dedicated to finding the ensemble actors who would be playing smaller parts and creating some compositions with Viewpoints. Since I needed around eighteen actors, I ended up choosing several freshmen and sophomore students to play the ensemble parts. I loved their energy and playfulness, but only two out of twelve had any Viewpoints experience. I knew I would have to dedicate time to teach them some basic ideas about the technique.

By August 27, my actors for the production had been selected. After the spring shows went through their respective casting processes, the cast list for the show was posted on September 12.

B. Design Meetings

The design process started in July, 2011, long before our first design meeting. The design team was set designer Ashley Harman, costume designer Kelly Henry, and lighting designer Diana Kaiser. For our process, our mentors wanted to experiment with a new approach, in which the director would answer six questions about the play (See Appendix C). Instead of focusing on

theoretical elements of the script, the director was asked to provide the team with emotional and sensorial responses, making the design meetings more fluid and organic, rather than lecture-style experiences. Since the design team was spread out in different locations, I had to write a document rather than make a live presentation of my ideas. I started working on that document in early July, and afterward a first draft was submitted to Michael Landman, he gave me some feedback to improve it. The biggest problem of the document was that it was lacking emotional or sensorial responses. Since it was the first time I was working this way, I found it difficult to break from my own habits, but eventually with Michael Landman's help, the document was ready, and by the first days of August, I was supposed to record a video of my presentation and send it to the designers, since we were all in different places. Recording this video became a problem for me, because I felt extremely uncomfortable seeing myself on screen as I was presenting my ideas. After several failed attempts at recording the video, I decided to send the written document to the designers and be available for Skype conversations.

After the document was distributed, Ashley Harman, Diana Kaiser and I met in person to clarify any confusion from the document and to share our first impressions. The next day, August 19, the first production meeting took place with all the designers – except sound design, which was vacant at the time – and their respective mentors: Michael Riha as the Scenic Design mentor, Patricia Martin as the Costume Design mentor, and Andrew Gibbs as the Lighting Design mentor. For this first design meeting, our mentors decided to try a different method as well. Instead of sitting at the same table with us, they moved to a separate table from which they only observed the process. Although the change was disorienting at first, the new system seemed to give the production team more freedom to collaborate. Most of the time was spent trying to update Kelly on what we had talked about the day before, and then we moved on to

main ideas and themes. We soon fell into what is called ‘problem solving,’ so our mentors interceded. By the end of the meeting, we managed to share some ideas and impressions about the play in a more organic way and I made sure the team watched *Metropolis* as a source of inspiration.

The next step in the process was a one-on-one meeting with costume designer Kelly Henry, observed by mentor Pat Martin. In this more relaxed atmosphere, I reviewed some ideas that Kelly wanted to know about regarding the plays’ themes and atmospheres. Afterwards, she showed me her character portrait gallery and we spent some time discussing what the characters looked like and their traits. During this meeting we found a great idea for costuming the city people: they have the freedom to dress differently and feel unique, but they all look alike.

On August 30, we had our second production meeting. This time, it was the designers’ turn to share their emotional and sensorial responses. Kelly shared a collage with several images, and one of them, portraying a military parade, particularly struck me because of the soldiers’ lack of individuality; they seemed to move as a single collective being. With Diana Kaiser (lighting designer), we discussed how there should be a separation between Zero and the world around him, and we agreed on the contrast between the claustrophobic city and the open and free Elysian Fields in the afterlife. As I saw the images they brought to the meeting, I pinpointed elements from them that felt in tune with the world of the play. Afterwards, we started to discuss the atmosphere of some of the locations. We ended up drifting from main themes and ideas into the period of the play, so our mentors stopped us. The last part of the meeting was dedicated to a description of how I envisioned each scene of the play. Combining different ideas of how I saw the movement, or basic staging ideas, I provided the designers with more source material for their designs.

The following day, Ashley, Diana, and I met, and Ashley shared her first sketches for a scenic design concept. Using images of a morgue and tombs from a cemetery crypt as inspiration, she created a box-shaped set in which the walls were covered with drawers, making the space look like a storage place for humans. The massive walls surrounding everything created an overwhelming and claustrophobic atmosphere, while providing an open space on stage that allowed for different locations and many characters during ensemble scenes.

On September 2, I met with Kelly and she shared her character sketches. The way she embraced the idea of the characters being unique but looking nearly identical gave birth to some wonderful costumes that were different from one another but essentially very similar. The fact that these costumes were very stylish supported a delusional pride that the characters lived with. The only character with which I had a different vision was Mrs. Zero. Her clothes contrasted too much with her world, so Kelly said she would work something out to not make her such ‘a rebel.’

During the third production meeting on September 9, Kelly updated the others about the costume sketches. She shared some potential color palettes that showed very expressionistic black and white costumes for most of the city characters. Ashley shared the sketches for Scenes 1, 4 and 6 (See Appendix H) and we agreed to have a one-on-one meeting to choose the scenic elements for each scene. Diana shared her lighting concepts for each scene (see Appendix J). I was very satisfied to see how her slides had the essence of each scene’s atmosphere or mood. We were on the same page.

A couple of days later, I met with Ashley Harman. This time, I wanted to discuss which scenic elements we could use to create the different locations for each scene. Following my mentor’s advice, I also wanted to explore ways in which we could integrate the set design with

the actors, to give unity to the whole world on stage and to avoid making the set mere background. We agreed to have chairs that would be used in several scenes and a couple of scene-specific furniture pieces, like a bed for the Zeros and desks for the office. Ashley asked for some time to consider the look of the furniture.

A few days after the third production meeting, I shared some notes with the design team regarding how transitions would be handled. In the e-mail, I told the team that I wanted the transition crew to be working under Lt. Charles' orders, so we would create the false idea that the people from the city were being 'guarded' by the afterlife characters. Since this increased the number of costumes, I had to check with Kelly first and explained to her and Pat the necessity of these costumes. A few days later she provided me with some effective ideas that would not impact her budget yet would help to get the idea across.

My next meeting was with the lighting designer. Diana Kaiser shared some lighting ideas for specific moments of the show. During the trial scene, she suggested that the jury members be lit from below to highlight their judgmental faces. We also discussed the idea of using specials to light certain drawers from the walls to bring them to life in different scenes, for example when they were used as office drawers in Scene 2 and as tombs in Scene 6. However, without a completed set design, it was hard for Diana to nail things down; we agreed to have a meeting soon to discuss scenic design progress.

A few days later, the three designers and I met to brainstorm about the different locations, atmospheres and staging for each scene. The idea was to create moments of the show that fed off of each other. However, some of the scenic elements that we had talked about before, like the tree for Scene 7 and the paper for the adding machine in Scene 8, were still not approved or were dismissed by Ashley. It became clear that she was having a hard time with her workload,

but we were running out of time to nail things down, and Diana expressed frustration at not having clear scenic ideas to work with.

The fourth production meeting took place on September 20. It was at this meeting when I shared my blocking ideas and staging needs, so we could contrast them with the set-in-progress. A model of the set was due today, and it was finished, but without any of the revisions, as requested from the other designers and myself. The first problem that came up was a ceiling piece on the set that obstructed many of the lighting instruments Diana had planned to hang. In order to negotiate solutions, Michael Riha and I discussed staging needs. He asked specific questions that helped us develop or refine an upstage center entrance, three drawers that opened from the walls, the entrances, and a platform. Immediately after the meeting, Ashley and Michael Riha worked on scenic modifications, and later that same day, Ashley and I went through the staging of each scene again, while exploring with the model. Ashley managed to brainstorm in a creative way with me, which due to the pressure she had been experiencing, had been absent in recent meetings. For example, she suggested we create a cemetery with the chairs, with the ensemble creating the environment. The place would look like a spooky waiting area for souls to be called into the afterlife.

At the conclusion of this day's challenging work, the changes made to the set included: the reduction of the upstage area to eliminate unnecessary space; a new center upstage door that would allow for strong entrances and an exit to strike platforms; and the availability of side windows to serve as a filing cabinet hole, a tomb for Zero, and a grave from which the dead man could pop out. Final costume renderings were submitted by Kelly (see Appendix I).

The following day, I met again with Ashley to decide which furniture pieces we would be using in each scene. We made a furniture list and Ashley suggested painting the furniture in a

way that resembled the colors and angular shapes of the citizen's costumes. I thought that would give an appropriate feeling of monotony to the world that surrounds Zero, so I gave Ashley the green light to start painting the furniture.

From that point on, I met on a regular basis with each designer to touch base about our choices or to find solutions to specific moments of the play. I also updated the team if any new ideas or challenges came up in rehearsal.

C. Rehearsal Process

Rehearsals for the show started on September 21. During this first week, my main objective was to infuse the world of the play in the imaginations of the cast. I wanted them to start getting to know the place they would be living in, and also to feel comfortable with the acting style we were going to embrace. The first day, we started by having a read-through of the script with the full cast and stage managers. Although I made clear that they could stop if they wanted to ask or comment on anything, they went through the play without pauses, with the exception of a few word pronunciation questions. Once the read-through was done, I invited a discussion with questions like "Is this a hopeful play or not?", "Who do you think is the antagonist?" and "What is the theme of the play?" The idea was to get the cast to share their opinions and get them to own the play by defending their views. This discussion was extremely productive, as everyone had impassioned comments about the play's themes and characters. I am sure that each actor awakened something of the play for the rest of us.

Our second day was dedicated to finding an approach into Expressionism. We started by watching the film *Metropolis*. Since many of the cast members barely knew anything about this style, they found it "overacted" to the point of being funny. After we watched the film, I made a short presentation about the history of Expressionism and its main ideas, and we identified them

on the film. Once they understood where *Metropolis* came from conceptually, we dedicated some time to pinpointing differences and similarities between the film and *The Adding Machine*. This helped the cast understand elements of the play that may have seemed arbitrary at first. A funny moment happened when someone asked if we were going to act like the characters from the movie. When I answered that we would indeed use the film as an inspiration, many of their faces looked worried.

On our third day, we showed the cast Kelly's costume renderings and Ashley's set model, so the actors could understand what their characters would look like and where they would live. Afterwards, we discussed how the world of the play was similar or different from what we had seen on *Metropolis*. At last, we had another read-through. This time, I told them that we were going to have a "fun-through," in which they could move anywhere or do anything they wanted in the space when they were playing in a scene. When they were not in a scene, they had to come back and sit with the rest of us in a circle. Apart from being a great bonding activity, it also gave me some staging ideas to try in later rehearsals, and allowed the actors to find the humor in the script.

At the end of the first week of rehearsal, I scheduled two Viewpoints introductory sessions, in which I gave the cast the technique's basic concepts. Although it was a rushed training, by the end of the two sessions the actors who were unfamiliar with Viewpoints managed to learn the vocabulary for future rehearsals.

For the following two weeks, we touched upon scene work for all the scenes. Following a work model that I learned from Michael Landman, I tried to work a group of two (and sometimes three) scenes every day. I worked on another group of scenes the next day and then came back to the first group of scenes two days later. This way the actors worked on something different

every day and came back once the work had simmered. For the main characters, the first time we worked any scene we would start by reading it. I would ask questions about the characters' relationships, objectives, and given circumstances. By the end of rehearsal, we would have started to work on the scene, and explored alternatives for their objectives. The second time we met, we concentrated more on actions and blocking. Each scene happened at a different pace, and worked in slightly different ways, so I had several days marked as "TBA", because I knew I would need more time than what I had scheduled. In the case of the ensemble, we dedicated some rehearsals to what I called "movement work." I divided the cast into two groups, and gave the cast instructions on how to create a composition, providing parameters using Viewpoints. In the case of the "rush hour" introduction to the play, for example, I asked them to create compositions associated with the idea of a "rush hour," taking into special consideration the Viewpoints of Tempo, Gesture, Shape, and Spatial Relationships. One group created people walking on the street, which I edited, and to which I later added the subway composition. This system allowed me to have large numbers of actors working on a task, and also gave them freedom to collaborate in an engaging way. Sometimes, I would have the ensemble working on a composition or character gestures while I was rehearsing with Maury Reed (Zero) on one of his long monologues. These multi-tasked rehearsals saved some time, since working with large groups of actors took longer than I had expected. A rehearsal approach I used for Scene 7 was to take Maury Reed and Brandi Hoofnagle (Daisy) to Wilson Park. After we found a peaceful spot, I asked them to go through the scene, taking their time, and letting the place influence them. We found amazing discoveries, such as the wind as a freeing element and how other people in the area influenced their scene together; I also found effective staging ideas for when we went back into the theater.

At the end of the third week of rehearsal, we moved to the University Theater's stage from our smaller studio, Kimpel 404, and I had to fix several blocking and stage picture problems. Even though I had rehearsed in 404 with a spiked ground plan, the group scenes looked different in the new space. I also had to push the actors to adapt their acting to the bigger space. During the fourth week, we had our first run-through, which was just before Fall Break. I wanted to start putting the scenes together before we rested for a couple of days.

After we came back from the break, the actors were supposed to be off-book (with the exception of Maury). We had another run-through that helped them get back into work mode, and allowed them to test their newly learned lines. Michael Landman, Andrew Gibbs, and the design team watched this run-through to get an idea of how things were going. I pitied the cast for having an audience on their second run-through, especially right after the break, but it helped me to see where we needed to do more work. After the run-through, I met with Michael Landman, whose notes were incredibly helpful to realize what needed focus, or when we were going on the right direction. Apart from many specific notes for each scene, the biggest adjustment that I needed to make was regarding the acting style. According to Professor Landman, I had still more room to expand the movement and gestures of the characters and stylize the scenes.

After my meeting with Michael Landman, I spent the following week tweaking every scene. In some cases, I had to make actions or objectives clearer, like at the end of Scene 5 with the Fixer. But in most of the scenes, I had to work the stylization of the characters. I asked the main characters to involve their whole bodies in the blocking and to add more bold gestures into the scenes. In the case of the ensemble, since the staging of the cemetery scene had seemed to work, we further explored the dinner and sightseer scenes to make them more expressionistic. I asked

the actors to find gestures according to the backgrounds of their characters, and then to exaggerate them to find gestures bigger than nature. I worked on the stage pictures by adding angular lines and stiff body shapes.

A week passed and we had our next run-through, which was a tech watch as well. I was feeling more confident about the stylization of the play, but a lot of the staging was new and not detailed yet. I had a long list of moments that needed fixing.

The following rehearsal week was our last before starting tech weekend. It is hard for me to recall what happened during that week in detail, because I juggled evening run-throughs with days where I worked on the prior night's notes. I also received a second batch of notes from Michael Landman, in which I found a lot of details that needed work. Fortunately, I was already aware of many of them, which made me feel more confident about the work we had done so far. The biggest issues from these notes were inconsistencies with the accents in which some characters would have too much of an accent and others none. It was also suggested by Michael that I bring back Scene 1 to a more realistic staging, because the adjustments I had made to Mrs. Zero's blocking – I had her climbing up a table as she was fantasizing with the movies she had seen – made the scene hard for the audience to follow.

I spent the last couple of rehearsals before tech trying to check items from Michael Landman's notes and from my own notes as well. It did not help that I got sick during this last week, and had to cancel half a rehearsal one night.

During the first day of tech weekend, we worked on the transitions between scenes. Patrick Stone, faculty and tech director for the show, coordinated the movement of the crew members as I sat and watched to see if there was something that needed adjustment. Although I told Patrick Stone that only crew members could move set elements during transitions, unfortunately we had

to have two actors helping the crew in one of the transitions, because it was taking far too long. As the crew ran transitions, Justin Walker, the actor playing Lt. Charles, and I tried to find ways in which Charles could interact with the crew members, as if he was conducting the workers, without adding any text. By noon, we were taking our lunch break, and transitions had been staged, including Charles' silent interventions. After the break, since the sound cues were not yet ready, we gave more time to the designer in charge of them, and Diana and I went through a cue-to-cue with no actors on stage. She showed me the looks for each scene. I made a few adjustments where it felt too dark, but basically the atmospheres she had created were exactly what I was expecting. We also worked the timings of some cues, like the electric chair flash, the rush hour lights, and the thunder.

The first part of the second day was spent trying to adjust sound levels. Unfortunately, several cues were not working properly, so Patrick Stone and I decided to take care of the cues together. We adjusted the levels of the cues that worked, and Patrick Stone agreed to bring in the missing cues for me to review. After lunch break, we had our stop-and-go. Having to take care of the sound for the show added a great amount of pressure and stress to this part of process. I felt like it took my focus away from the other elements, and I lost valuable time to collaborate with my team.

The following week, just before we opened, Patrick Stone and I created and implemented our "Plan B" for the show's sound and music, and the rest of my time was dedicated to writing the acting notes that Emily, the stage manager, sent to the cast. If the actors had any questions they could ask me in person. Sometimes we even made adjustments just before their dress rehearsal warm-ups.

Chapter V: Evaluation

Thinking back about the process, I believe we created a successful production, in tune with the ideas that I shared with the design team at the beginning of the process. The lighting, costumes, set, and actors came together successfully to create an engaging and unified world. I was particularly proud of the collaborative process that happened between the costume designer, Kelly Henry, and myself, because we managed to create an essential element for the production. Kelly not only created beautiful costumes, but also provided a source of inspiration for the other designers, the cast, and myself. I was excited to see how quickly Diana and Ashley embraced those costumes – as open minded collaborators – and moved forward with their designs, keeping them in mind. Regarding the set design, Ashley created furniture that resembled the geometric black-and-white designs of the costumes, and her overwhelming ‘box set’ worked really well to tell Mr. Zero’s story, providing all the locations the play needed with great simplicity. Diana’s lighting design showed a bold contrast between light and darkness. Her work was in tune with the costumes and set. She successfully created several spaces and moments with light that added to the spectacle and made the show more engaging, such as the tombs, the office, the execution, and the murder. Overall, I think the design team and I were great collaborators who came up with a consistent world, feeding off each other’s ideas.

The actors did a wonderful job as well. Each of them grew incredibly from the first rehearsal to the last performance. I was very satisfied to see that the whole group embraced the acting style, and were comfortable with the rigid and angular movements that were part of this world. The actors with the bigger roles worked very hard, constantly searching for their characters’ motivations and trying to keep their ‘stylized’ characters honest. I am grateful to them for continuing their searches even through the final performance.

Although I consider the production a success, there are several things I would have done differently, or I would have worked on more if I had more time.

The first that comes to mind is the paper I wrote with my impressions of the play for the design team. Not having that first meeting in person was a problem because I had to stimulate their imaginations, but my paper was not enough to accomplish this, since it was lacking other kinds of stimuli, such as visual and aural elements. Another thing I would do differently is the way the designers and I collaborated during our unsupervised meetings. I knew intuitively that I wanted to have a space where we could create together – when not supervised by our mentors – the different elements of the show, but we always ended up in what we called ‘problem-solving mode’: instead of creating together in a playful way, we always focused on very specific, technical details, so we let behind the more important concepts and ideas, and the atmosphere was not creative anymore. I somehow knew that I wanted to find a way to combine our imaginations in the creation of the show; unfortunately, I could not find a way to make this happen.

I would have also developed more the idea of bringing technology from the 21st Century into the world of the play to show the similarity of both societies. At the beginning of the process, I brought this idea to the table. However, with all the multitasking, I forgot about it. It was Kelly Henry who reminded me about this aspect very late in the process, so we introduced some elements into the play, such as personal cameras in the sightseers’ scene and a remotely operated ‘bear collar’ for Zero. I would have loved to explore more ways to bring our modern society into the play, yet without being too obvious. I think the few elements we introduced were successful, but I missed more of them

Finally, another thing I would have done differently with the design team happened during tech weekend. I chose a young student to be the sound designer for the show without knowing a thing about his background. In a very naïve way, I thought he was doing his work “with no problem,” as he said. I should have been more proactive in keeping an eye on him and perhaps tutoring him, but I was so busy that I did not think of this at the moment. When we got to tech weekend I found out he was not ready to provide the sounds for the show. I had never been under so much pressure directing with so many elements working together on a production, so tech weekend was very stressful. Having to take over sound design with the help of Patrick Stone was indeed the most stressful part of the process. In the end, we managed to find some sounds that were adequate. But the problem was that during tech weekend I had to be available to experience all the new elements, and to find ways to help everything work smoothly together. Instead, my mind was on sound for most of Saturday and a good part of Sunday. I think the lighting was the element that suffered the most from this crisis. When Diana and I had finally that moment to play with the lights, my brain was in ‘problem-solving mode,’ which did not allow me to be creative to help Diana sharpen some of her ideas. I did not notice this at the time, but I realize now that the time between director and lighting designer during tech is crucial, and ought to never be interrupted.

Regarding the work with the actors, I felt very satisfied with the work we accomplished. I am happy with the casting choices I made for the bigger roles, and I am glad I picked younger students to be in the ensemble. Their energy was not always easy to channel, but it made the process very enthusiastic. There are, however, several things that I would continue to work on, if I had more time. First of all, I would have kept working on the end of Scene 2, which is when the murder happens. I think the difference in status between the Boss and Zero was not fully

explored, so Zero was lacking motivation to commit the murder. From this lack of motivation and the shortness of the scene, the audience was confused about whether Zero had killed him. Immediately following, in Scene 3, I would have worked more with the ensemble to make their lines more motivated. Although they did a great job, I felt like we did not have enough time to make their small talk sound conversational; rather, the actors were aware of the emptiness of their speeches and they seemed stilted. In Scene 4, Mr. Zero's monologue was one of the biggest challenges Maury and I faced. It mixes the character's inner thoughts with statements to the jury, and shows how an inarticulate Mr. Zero is unable to defend himself despite his best efforts. By the end of rehearsals, we finally found the game of the monologue – the conflict between what he wishes to say and how it comes out when he speaks – but I felt like we needed more time to give it complete specificity. It was a successful monologue, but it could have been much more engaging, and even provided a moment for the audience to pity Zero. In Act 2, I would have loved to have kept working on the cemetery scene when Shrdlu first appeared. Asa Tims was struggling to keep the character honest and tended to comment on him. We focused our efforts on making the character as honest as possible, so the comedy would come from Shrdlu's situation and not from Asa trying to 'be funny.' At the end, Asa managed to be in a more honest place, and his comedic timing worked well when he was focused on being the character. But I feel like we could have spent more time making the staging and game of the scene more specific, rather than trying to find the character.

Once the show was over, I collected some feedback from faculty members and peers. They all gave me great insights on the show and my direction. My first meeting was with my mentor Michael Landman. He told me that I had good rapport with the whole team, and that I had been a good coach for both undergrad and grad actors, whose performances had shown significant

growth. His most insightful note was that my greatest asset was my greatest flaw: I created a great working atmosphere of collaboration where everyone felt like they could explore possibilities, but I struggled when the time came to make choices and refine them to a finished state. I was also not firm enough to ask for what I knew the show needed – in the case of the design process – or to push an actor more when he or she was not getting where they needed to be. He also advised me to give myself time to play with the lighting during tech, in order to achieve ‘moments of wow.’

Professor Kate Frank commented about the transitions of the show. She thought that they had not been handled fully. Since there was so much transition time, I should have spent more time developing them to make them clearer and more engaging.

From my peers, I heard great advice on how to have a better process. In general, the design team felt like I was a passionate and enthusiastic director, and that I was a good listener, accepting their ideas with excitement and an open mind. However, towards the beginning of the process they felt like my willingness to consider each idea and explore it created some confusion, because there was not a global concept, but several ideas all being explored. They advised me not to be afraid to narrow down the concepts. Diana also said that she felt like I seemed afraid of picking the wrong ideas, so she suggested I trust my instincts more. Regarding my directing, Diana thought that I had a positive and calming influence during the tech process that made things easier. However, looking back she said that she would have done some things differently with the lights. Kelly thought the production was visually successful and that it came together cohesively. She thought that having some actors from the ensemble move furniture during a couple of the transitions made things confusing for the audience, because they were from two different worlds. Ashley liked that I was always available to talk about an idea we were

developing, or to check that we were on the same page. She also said that I was always calm and collected when solving problems that came up during the process.

I also got feedback from one of the actors I collaborated with. Rebecca Rivas, who played Mrs. Zero, wrote the following:

For me, the best example of your collaboration skills was displayed during our process in the opening moments of the show. More specifically, when I brought Mrs. Zero's "end of the day" activities to the table you helped shape them. For example, I suggested Mrs. Zero comb her hair. You agreed, but expressed concern that the activity might be perceived as attractive. How might we make this activity totally unappealing? I offered up a solution saying my gestures could be broken with jerky pulls rather than smooth strokes. It would suggest to the audience her hair was matted and tangled. We agreed. This type of give and take continued as we made our way through those opening moments. Without your openness to outside suggestions I don't think we'd have arrived at such strong choices. I felt as though your collaborative abilities to listen and gently guide truly worked to your advantage in those instances.

Of course, there were moments when you were less open than others and became frustrated, and even a bit short-spoken. You were under a tremendous amount of pressure during *The Adding Machine* process, and those moments were to be expected. However, for some actors those kinds of moments make them shut down and result in less fruitful collaborations.

Going back and looking at photos from the production, I think your ability to use the space and shape the story visually is truly amazing. Your work with both

cast and crew truly created some stunning theatre moments and I feel very proud to have been a part of a production that was so successful both in spectacle and story.

As far as what you should keep working on, follow your instincts. I always wish we had stuck with the big movement choices in Scene One [instead of the more naturalistic movement that she had during the scene]. I still feel as though it was effective for the audience but I wonder what the reactions would have been, had we stuck to our guns. You have a great talent and are a wonderful director my friend, trust your gut.

The last group of people I asked for feedback from was my Introduction to Theatre Lecture students. Having no training in theatre, the majority of them found the show confusing and hard to follow. Only 4 or 5 of the almost thirty students were able to follow the story and said they enjoyed the show. Most of them, however, said that they were very confused because they were not sure if Zero was good or not. They seemed frustrated because of their inability to empathize with any character, and no one understood the meaning of the transitions.

Chapter VI: Works Cited and Works Consulted

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Appendix A: Journal

The Adding Machine Thesis Journal:

Wednesday, June 1, 2011

Today, I started working on my *The Adding Machine* journal, so I checked Emily Jones' thesis in order to have a model to follow, especially regarding what kinds of thoughts should be included.

Apart from that, right now I am having difficulty imagining the physical spaces where the play happens, which terrifies me. I am going to read the script once more and pinpoint some elements that can allow me to find the locations where the story takes place.

Wednesday, July 7, 2011

I have been researching Expressionism and reading the script to find out what the world of the play feels and looks like. I already have some first impressions and impulses: I see characters who have lost their faces and their names. In other words, they have lost their identities. I also think the audience should feel shocked by the nightmarish life that Zero lives. I want to help create this shocking effect with stage pictures that show his state of alienation.

I have been searching for information on the Internet and found a catchy phrase in an article by the Czech historian Antonin Matejek: "An Expressionist wishes, above all, to express himself..." That sentence made me understand how present the voice of the author is, and how it spreads through the whole play.

Thursday, July 7, 2011

This year, we are trying a different approach for the design meetings with inspirational/sensorial information for the designers. I feel a little bit out of my league with the new process. Michael Landman read the document that I wrote. In his feedback, he suggested that I include more materials that involve sensorial and emotional experiences for the designers, so they can be inspired through their senses, as well as their intellects. I feel like I keep going back to the old scheme where I share a big part of the analysis: main theme, metaphor, protagonist, etc., instead of focusing on my reactions and impulses to the script. I have to work on this document to make it a sample of my spontaneous and organic reaction to the play, not a boring lecture.

Friday, August 5, 2011

I had been trying to record a video with the first production meeting information to send from New York to my design team, but I kept looking down to read my notes, so in the recording I did not make eye contact. I hated that, so I decided to just send them the written document for our first contact.

Monday, August 8, 2011

Patricia Martin sent me some feedback from my notes and it was encouraging. I felt that the written document was going to be confusing or uninspiring without my rallying the troops in person, but her positive reply made me feel calmer.

Monday, August 15, 2011

Guess what? We do not have a sound designer yet. I really hope we find one because music will be so important in this show.

Thursday, August 18, 2011

Today I met with Ashley Harman (Set Designer) and Diana Kaiser (Lighting Designer). Since Ashley did not receive my document due to problems with her e-mail account, I had to explain to her the most important ideas of the presentation that I wrote during the summer.

I think that the challenge of transferring ideas to others helps you realize how clear they are in your head. We talked about the strong relationship between *Metropolis* and *The Adding Machine*, and how they seem to have become prophecies of our times. We agreed that it is very surprising to find, in a play from the 1920's, so many behaviors and problems of our contemporary society.

We talked about the independence of each scene and how each of them must affect the audience in their own unique way. We thought of each scene as a painting that tries to express a mood, feeling or idea. This must have been really successful since Ashley said, "My head hurts" – meaning that she had an avalanche of ideas. Diana said that she was also having tons of visual ideas in her head. I was really excited to see that Diana and I were on the same page. Diana does not speak much, but when she does it is usually something you want to listen to.

Another question that came up was *when* are we setting the play, and if we were going to play with the similarity of the world of the play and our society nowadays. I think that will be one of the big themes in the first production meeting tomorrow. If we manage to decide on this matter, I will feel highly satisfied, since I do not really know what to do with it myself. I trust we will find that together. Right now, the possibilities for the time period when the story takes place seems to be either the 1920's or the present.

Ashley talked about how the city felt for her. She talked about dark and gray colors, metal, etc. – very close to what I pictured myself. I think I may use the idea of the black and white vs. color TV, as a metaphor of how these two worlds – afterlife and city – coexist.

Another question to ask tomorrow: is there a formula for salvation proposed in the play, or there is no hope? I am looking forward to hearing what they have to say. I think that Zero's cyclical journey is hopeless, since he does not make the right choices throughout his life and death. This story is a warning. By witnessing this destructive journey, the audience should be encouraged to make their own choices in life.

Friday, August 19, 2011

I felt like the meeting before the official production meeting with the designers did not help us, because all that excitement from our conversation got lost. Instead, during the first production meeting today, I felt like each person on the team was of a different mindset. We had to be stopped by our mentors, and after we were guided into the right direction, we then managed to talk about our own impressions, ideas and the main themes of the play. The meeting finally was flowing into an opportunity to share and be creative, closer to what we did the day before.

Another problem that came up was that Kelly did not attend the previous meeting, so she was feeling lost when we started discussing ideas we had talked about the day before. When she shared that she was feeling left alone by the rest of the team I felt terrible. I hope this does not happen again during the process. I think it was a really bad way to start a meeting in which we are supposed to start feeling like we are going to rock it together.

Something similar happened with Andrew Gibbs, who had not received the document I sent earlier. He had no idea of what we were talking about, so I promised him, while hiding my embarrassment, that I would send it to him as soon as possible.

Sunday, August 21, 2011

Today, we had the first round of mainstage auditions. I was surprised to see some of the actors using fragments of *The Adding Machine* for their monologues. Both Asa Tims, an undergraduate student, and Brandi Hoofnagle, a graduate student, presented fragments from *The Adding Machine*, making strong choices about space and text. I was really encouraged to find people who were willing to play with the non-realism of the piece!

After recovering from today's intense session, I will pick actors for the first round of callbacks. I am already feeling overwhelmed by this colossal semester and it has not even started.

Tuesday, August 23, 2011

The design team and I were asked to give feedback regarding our experience about the new meeting system, where the mentors sat at a different table and did not participate. I thought it was a bit creepy to have them just looking at us. I felt more on the spot at the beginning, but as we started talking I forgot that they were there (until they interrupted us, of course!)

At 1:30pm, I had a meeting with Kelly Henry, the costume designer, and Patricia Martin, her mentor for this project. She wanted to hear my thoughts about the characters in the play. I loved this meeting because we just relaxed and shared thoughts carelessly. During last week's production meeting, I felt like we were both nervous, so when she showed me her collages I reacted to them without any useful exchange between the two of us. It helped us to clarify ideas

from that first rough interaction before moving forward into character analysis. She took careful notes of my thoughts and felt inspired by some aspects of the characters that she had not considered before. Also, we made a great discovery for the ensemble: they all look alike, but live under the illusion that they are unique because they picked their clothing – as we do in our society nowadays by buying the same clothing brands.

Later today, I had the first round of callbacks. I felt fortunate when I realized the enthusiasm of everyone involved in the process. Regarding Zero, I have two main candidates: Liam Selvey and Maury Reed. The first actor gave Zero an obnoxious, yet funny and clownish quality, but struggled more with the situations where Zero has to be more empathetic. On the other hand, Maury was the opposite: he gave a really convincing and honest interpretation, but wasn't having as much fun with the nasty side of Zero. I think I may lean towards Maury because I have worked with him before and trust him, and I know he can get where he needs to be. With Liam it is a bigger risk since we have not yet worked together.

Regarding Mrs. Zero, I saw great work from both Molly Carroll and Becky Rivas, but really soon I knew that I wanted to cast Becky. Her work with the text was incredibly rich without any direction from me, and she displayed an appropriate comedic timing, which is so needed in Scenes 1, 3 and 5.

Jared Hanlin rocked as Shrdlu! He was really successful at embracing the character's values and complicated religious speech. I would love for him to do that role, but I know from Amy Herzberg that he is doing great work as the lead for *Up*. Asa and Bob Hart both displayed strength with the comedic aspects of the character. However, they were commenting on the values of the character, which made me think of Jared as a perfect fit for the role.

The Fixer was another nice surprise. Missy Maramara and Debbie Baños, both first-year M.F.A. actors, had a lot of fun with the character, but Missy's rich physicality made me decide on her, since she can be a great veteran addition to my ranks in the ensemble, apart from playing the Fixer itself.

Daisy is going to be an even harder choice. Brandi, Molly, and Shannon Webber all fit the character very well, and Sarah Jane Robinson surprised me with her work. I will make more time for this role in the next callback round. However, Brandi brought something special to the character when I talked about Daisy with images such as a wilted flower or a butterfly that has broken wings; she understood and embraced the fact that Daisy is invisible, but has a great potential to shine.

Diana, Kelly, and Ashley attended callbacks to watch and form their own impressions. I think this was very helpful, especially with their input on how the characters looked and felt to them. Their feedback helped me confirm some of my choices, and reevaluate others.

Wednesday, August 24, 2011

I received an e-mail from Amy Herzberg, last night, with her thoughts about callbacks for her show *Up*. Although I do not like to let people go, it looks that I will have to make a choice between keeping Maury or Jared. As things are right now, I will be keeping Maury for Zero. I really dislike this part of the process where directors have to draft their teams and share the resources, but it is unavoidable, so I have to get through it. It is not easy having Amy on the other team because she really fights for what she wants!

Thursday, August 25, 2011

Today, I had to discuss Amy's second round of callbacks with her. As I expected, Jared kept rocking it in *Up*, so I will keep Maury for Zero. Apparently, Shannon Webber did a great job in *Up* callbacks, so I can secure Becky Rivas as Mrs. Zero and I can concentrate more on the other options for Daisy tomorrow.

Friday, August 26, 2011

Today, I held my second round of callbacks, focusing on Daisy, Shrdlu, and some ensemble parts. Shrdlu was still a hard choice to make. Both Asa and Bob are committed to getting that part. I am really having trouble deciding whom to choose and the only thing that makes me move towards Asa is that I want to give us the opportunity to work together in a project.

Saturday, August 27, 2011

I shared my thoughts about lead roles with Amy and fortunately we are on the same page. I am relieved to have my big roles picked. Now I can focus on the ensemble!

Sunday, August 28, 2011

Justin Walker finally came back from New York, so I read him as Zero. I love working with him and I definitely wanted to give him an opportunity, but Maury was already engraved in my mind as Zero and this did not change after seeing Justin's work. I feel like I might have thought differently if he had been with us from the start. However, I was glad to see that he made strong choices for Lt. Charles because that's what the character needs. Also, his chemistry with Maury as Zero was fantastic. I need this scene to be bold and shocking, and if I can get them both, I think I will be successful at creating that big ending!

I also called a big group of undergraduates for the ensemble today. This may be risky, because I have not worked with a lot of them before, but their energy and willingness to play and try different things inspired me, so I will give them the opportunity. I asked them to be bold and they rocked it. I think I want to have that great energy around through the process!

Tuesday, August 30, 2011

Today, we had our second production meeting. I started by updating everyone about auditions. Then, as the designers shared some emotional responses (collages and pictures), I found myself with not much to say about them. I guess I was not really helpful in giving them more specific feedback on their first sketches. Then out of nowhere there was an argument regarding the period of the show (damn period!). The mentors stopped us again and, since I was not saying much, I was asked to tell the design team what I envisioned in each scene. I had around seven minutes to go through each scene, sharing some ideas and images regarding movement, contrasts, locations, effects on the audience, etc. I think this was the objective of my very first document. I then realized that the written stuff hardly stimulated the designers' senses; it needed to be a live conversation. Note to self for the future: do not make your first contact with your design team a written document.

As I went scene by scene, some words were repeated and then became motifs or recurrent ideas for design. I think we covered in seven minutes what should have been done in forty-five. I believe that the emotional/sensorial information was successfully devoured by the design team, as they frantically took notes on their papers. Let's see what they come up with!

Wednesday, August 31, 2011

Today, I met with Ashley and Diana. I was supposed to respond to their ideas regarding their designs for the set and lights. Ashley has a “box set” with a lot of potential. I am very encouraged by the set, because it reflects perfectly the idea of this world as a storage area for human bodies, and it gives great possibilities to pull drawers from the side walls to create the different spaces in each scene. The set also has two square holes in its “roof” that, together with lighting, allow for the creation of different locations, while at the same giving a sense of repetition. Last but not least, the set suggests a timeless quality we were looking for, without pointing to any particular era such as the 1920’s, or the future as imagined in the 1920’s, etc.

Ashley also showed me the possibility of having a mirror to create the infinite work place that I want for Scene 2. Very exciting! Let’s see what Patrick Stone says about the real possibilities for it, but I feel we have some bad-ass ideas. This was a little victory today. However, I am not sure about setting the Elysian Fields in the box. It seemed too crowded on the sketch so I asked for a more detailed drawing, to see if it looks spacious even inside that box.

While working on transitions, I had the idea of a transition crew of “afterlife employees” that we do not relate to Lt. Charles until the last scene. I do not know if this is just me falling in love with my own idea, but I think that this would solve transition challenges and we’d have the two worlds working simultaneously as a machine. Also, I need to make a choice soon about the Gods. Are they there? Or is it Charles pulling a switch to make it happen?

Friday, September 2, 2011

Today, I met with Kelly and she showed me sketches for all the characters in the play. I think she found a great way to portray the fake illusion of individuality that the couples live in. They look very fashionable, but repetitive and monotonous at the same time.

Her ideas for the underworld employees worked really well. I think she managed to find the essence behind the very specific choices that Rice makes regarding Lt. Charles' and Fixer's costumes. It was a thrill for me to see the sketches and discover a zookeeper look on them. However, I still like my choice of not making the humans look animalized. I like that false illusion of superiority that humans have in the play, when in reality they are being watched by an army of "soul zookeepers." I think the expectations of the audience will be broken when we use this formula.

The only point where I did not agree with her vision was regarding Mrs. Zero, who seemed to be out of her world, someone who has rebelled against society. I told Kelly that in her constant efforts to fit into her world Mrs. Zero may overdo it, but she feels the need to belong to society.

Another big discovery was Mr. Zero's costume when he is in the cage in Scene 5 and when he dies. I think that there needs to be some element or costume piece that helps tell the story, since he has a different costume when he's dead. We found that a flower (a daisy?) could be on his jacket pocket, as on Daisy's dress. The flowers will be an element that the dead wear.

Also, I decided that I want Zero to die in an electric chair. I envision lights, smoke and Zero's screams heard offstage. I think that the chair speaks more to our contemporary audience than the axe cutting Zero's head, and it will make his death a very dramatic moment.

After thinking about the set, I like the ideas that we have so far, but I am feeling a bit anxious since we still do not have much information about furniture or set pieces that will create the different spaces on stage. I would like to start incorporating these set elements into my ideas for blocking, but I cannot stage the play without more specific scenic solutions in place.

Regarding sound, I am concerned that the only designer option so far is not experienced enough to take on the sound of the show, which is a huge responsibility. It has been suggested to me that I speak with Paul Smith, an undergraduate student who plays in the marching band and showed interest in designing/coordinating sound for the show.

Friday, September 9, 2011

We had our third production meeting today. The costumes looked great and we even had a sense of color since we got to see some palette possibilities from Kelly. I asked Kelly if she could stretch her already thin budget to add crew members as afterlife workers. Since this is a big deal, she needs some time to see if this is even possible, we will meet once more to solve this challenge. I feel confident we will be able to find a solution.

The process with Ashley is causing me more concern. Ashley came in with sketches for some scenes, when she was supposed to bring sketches for the whole show. Diana could not add much from a lighting point of view, since Ashley did not have anything specific yet. I can't pursue staging either without a specific set to play with. It was disappointing and time is running out.

Saturday, September 10, 2011

I met with Michael Landman to get some feedback from him regarding the last production meeting. One of his concerns was the Boss, who was lacking some theatricality in his costume

(or maybe his movement, or voice, or spatial relationship to Zero). Right now, he just looks like a normal guy, when Zero should perceive him as huge. Michael Landman also suggested that Ashley and I explore more how to integrate the actors' blocking and the set, so the set is not merely a decoration, but both elements are part of the same world. In order to achieve this, he suggested Ashley and I play with a set model, to find ways the actors and set might work together in surprising and new ways in every scene.

After meeting with Michael Landman, I had a meeting with Ashley where we were supposed to decide which kind of scenic elements we wanted to use for each location. I talked to her about ways that we could make the space surprising in every scene, and that we needed to find ways to integrate the actors with the space, "to squeeze the theatrical juice out of the set," as Michael Landman says. It took me a while to make myself clear, but I feel like she eventually opened up and listened to me.

Monday, September 12, 2011

Today, after waiting all these days for the spring shows to finish their casting processes, I finally posted the cast list! All the actors get so anxious about their parts that I felt relieved when they finally got their answers, whether they were positive or negative.

Tuesday, September 13, 2011

Last night I sent an e-mail to Kelly with some notes regarding the problem of the Boss looking too mundane. We also discussed the character of Joe, and the idea of him as a "mini-me", to Lt. Charles, was rather confusing so I decided not to go with it.

Since Kelly and her mentor, Patricia Martin, had suggested that the ensemble could do transitions instead of recruiting a new afterlife crew, I tried again to underline the importance of having this crew, different from the couples, so we do not have to reveal the couples' costumes before their first entrance. I also said that this crew would help in the storytelling by giving more information about Lt. Charles and distinguish the two worlds that are intertwined: city and afterlife.

Kelly e-mailed me saying that we had not talked about the sightseers yet. When we discussed characters on our first one-on-one meeting, I had forgotten to talk about them. Since she had a different version of the play where Scene 5 had been cut, she originally wasn't aware of those characters. More characters meant more costumes to add to her already tight budget. It was a big disappointment for me to find out that even though I am a third-year M.F.A. student, I still make the mistakes of a first-year student. We will fix this situation in our next meeting.

Wednesday, September 14, 2011

My meeting today was with Diana. I updated her in regards to combining the lights, set and actors into the same universe. She came up with great ideas for the trial scene. She will light them from below, so we will get cold and judgmental faces looking at Zero. It is going to be a spectacular moment! Also she said that using specials for the wall panels will transform them into filing cabinets. This is the kind of stuff we need!

As we kept talking, we came to the realization that we need to meet all together and start combining our powers. But without a specific set, and without knowing our limitations, we cannot move forward.

Thursday, September 15, 2011

Today, I met with Pat, Michael, and Kelly, and we solved the costume crisis from Tuesday.

Kelly suggested gray costumes with hats for the crew, which will work fine. Also, she found a solution for the young sightseers, so now I can actually use the entire ensemble in Scene 5, by adding small costume pieces to the costumes they already have. The adult sightseers will keep their costumes with no changes.

Regarding the Boss, she understood my point, but we concluded that the contrast between the Boss and Zero has to come more from other theatrical elements, not just costumes. The Boss may be using a device that keeps him busy, perhaps something that suggests an iPad, which gives Zero more reason to want to kill him, since Zero is being ignored. The iPad was one of the points that Pat, through Kelly, brought to the table. She pointed out how I had forgotten about the idea of anachronism for this world, which I had suggested in an early production meeting. We agreed that this was one of the most exciting elements of the play, so we decided to bring it back and see how props and costumes might transform the world of the play into one that reminds us both of the 1920's and our contemporary society, without being placed in any of those periods specifically.

Another character we discussed was Joe. It became really confusing since everyone had a very different idea of him. I shared my view, but as everyone else shared their contrasting views, I decided that I wanted to read the scene again before making a decision. Whatever choice I make about this character needs to make sense within the world of the play and its story and themes.

According to my mentor, it also needs to be a solution that does not steal focus from Charles and Zero in the last scene. And I agree with that. Definitely a successful meeting!

Monday, September 19, 2011

Today, we hit a big wall in the process. We had a meeting between the designers to catch up on any progress. One of the main purposes of the meeting was to nail down scenic elements that are not yet clear. As I started going scene by scene through the important moments of the play, I felt that my words were not welcomed by the team, as if everyone was afraid of the lost time spent talking. Ashley is behind in the process and her model is still not ready. As I brought questions to the table, she said that she needed to ask the Tech Director about them. So we still do not know if various elements, like holes in the walls, platforms, tape for the cage, and paper for the last scene will be feasible or not. I was told several times, by Ashley, that I needed to make choices about staging, as if she was waiting for me to make decisions, so she could build a model of the set. I had a different idea of the process: I thought that we were going to share ideas and find blocking, staging, and lighting together. Instead of working together, we seem to be waiting on and blaming each other. This defensive atmosphere is not helping, so I think tomorrow's production meeting is going to be messy.

Tuesday, September 20, 2011

As expected, the meeting was problematic. I prepared for it by having blocking ideas and going through the "most important moments" of the play, so we could decide what we need for each scene. Ashley brought what was supposed to be her final model but, without having had any opportunities for revisions from the other designers and me, it became obvious that the model would still need changes. The first change came up very soon when Diana told Ashley that the set could not have a ceiling piece, because it would make it impossible for Diana to light anything from above. Diana was very frustrated and did not hide it. It was a hard moment to get

through, because that kind of aggression kills any possibilities for creativity in the room.

Michael Riha, the lighting designer mentor, intervened and then the meeting passed to the mentors once more. I really do not like when that happens. I feel that I fail as a director when the mentors have to save us. But anyway, they found a satisfying solution for the set and lighting designers.

Then, Michael Riha asked me, “Are you OK with it?” “I don’t know,” I said. I really did not know. “I just know about the looks, or the blocking. That is what I can give you. But I don’t know if that ‘works’ for me.” Then, I tried to go through what I had prepared and Michael Riha took over for Ashley, asking me very specific questions that helped us to find what we really needed on the set: a hole for the head, a filing cabinet, and an upstage center door.

After the set section, we moved on to costumes and they looked amazing. I am really happy about the colors. It almost feels like a black and white old school expressionist movie, so I guess we were both successful in our process: she understood what I was going for and I was able to communicate it. Yay for us!

I made a choice for Joe, finally. I decided to make him one more of the afterlife workers. He will be like the *coryphaeus* of the workers. Nothing too extreme, so it does not take away from Charles and Zero in the last scene.

After the meeting, Michael Riha and Ashley worked on the model during the afternoon. At 6:30pm, Ashley and I met again to see the changes and, more importantly, to finally play with the model and go through the play and staging. Without the pressure of the other designers and mentors, Ashley was able to be creative again and help me with her own ideas about the scene. For example, she suggested we create a cemetery with chairs, with the ensemble sitting on them.

I loved it, because I think we finally found a way to mix the cemetery as a spooky and mysterious place and as a waiting room for souls to be summoned.

The changes of the set were: the reduction of the upstage area to create the perspective of a box, getting rid of unnecessary space; a new center upstage door that allows me to have strong entrances and a space to strike platforms; and the availability of side windows, a filing cabinet hole, a tomb for Zero, and a hole for the dead guy to pop out of.

Wednesday, September 21, 2011

It was so exciting to have such a big cast sitting and having fun during tablework today! We had our first read-through and a discussion followed the reading. Everyone had different opinions about the themes of the play and their characters' objectives and functions, but the general feeling was of open minds listening and feeding off of each other. By the end of rehearsal, each actor was defending his or her own views passionately. I felt like I was really successful in bringing up the right questions to make the cast think about the play and fall in love with it, as I did when I read it the first time.

Ashley shared some of her ideas with me regarding furniture for the stage. It looks like we won't be using the desks as levels in any scene, so we decided to use real desks. She also, talked about giving an angular black and white look to all the furniture so that it resembles the costumes. I immediately bought the idea! I love to see how our costumes have become a sort of spine from which other elements are developing.

Thursday, September 22, 2011

Today, we had “movie night” and watched *Metropolis* by Fritz Lang. I felt it was a great idea because most of the ensemble members were not familiar with Expressionism. The “fake and exaggerated acting” and the silent story were definitely the strangest elements to the cast. They freaked out thinking that we would use the same techniques for our production. I explained that we would inspire our blocking and images from the world of the film. I also explained some of the basic ideas of Expressionism, so they would see that those choices made sense in its context. I feel like it was a fun way to introduce the cast to the style of the play.

Friday, September 23, 2011

Before the second read-through, the cast looked at the set model and costume sketches, so they could picture the world of the play, with its similarities and differences from what they saw in *Metropolis*. It was very funny to see their faces with hints of amusement, terror, and excitement. Right after we had discussion, we had another read-through. This time, I called it a fun-through, where they could move anywhere and try anything when they were on the scene. This helped me to find some funny moments and get staging ideas. Asa and Maury did a surreal Scene 6 using a white board to hide behind. It was really funny!

Sunday, September 25, 2011

We started working Scene 1 with Becky (Mrs. Zero) and Maury (Zero). I am already very excited to have them in my cast. As I started asking some general questions about the scene, they brought up detailed comments and asked even more questions about character and circumstances. The conversation was relaxed and there was a feeling of openness and excitement. We spent most of the time discussing and sharing our points of view. We also

managed to play with the scene, so I had a nice feeling of having used time efficiently. I feel like a challenge of the scene will be the fact that Zero doesn't move or react at all!

Monday, September 26, 2011

Today was Scene 2's turn to be worked. I found myself answering lots of questions from Brandi, who plays Daisy, regarding character and circumstances. Her questions were very specific and helped clear a lot of aspects of the scene, but the conversation did not feel as relaxed. I felt like we were in our heads a lot, so when we tried to play a bit with the scene the atmosphere was not as playful or exploratory as I would have wished. Also, Maury tends to let others speak and Brandi tends to speak for herself, so I have to be careful in giving the same attention to both of them.

After working Scene 2, we had a Viewpoints introduction for the cast members who have not used the technique before. It is the first time that I have used it in a production, so I do not feel comfortable with it, but I managed to introduce the actors to it in a couple of hours. At least we now have a common language for movement.

Tuesday, September 27, 2011

During physical character work with the ensemble, using Viewpoints, I realized how exhausting it is to direct more than three or four people on stage. Working with these eight to twelve people requires a great amount of my energy and time. I am completely exhausted today. Their energy, however, is amazing. They seemed to have a lot of fun and were extremely eager to learn the Viewpoints.

Wednesday, September 28, 2011

Finally we got some one-on-one time with Maury to talk about Mr. Zero. Without any scene partners, he had more room to speak his mind and share his thoughts about the character. I already introduced him to some of the elements that I found in Zero, especially those aspects of him that Maury has more trouble playing with, like the stubbornness, the unconscious disrespect, and prejudices (in summary, those negative qualities that the actor has to enjoy playing with).

Regarding Scene 2, we started putting it up on its feet and although the text is especially hard (I think this is the hardest scene of the play), I think we managed to have a very fun exploration of the characters' backgrounds, circumstances, and relationships. Out of the whole play, this scene scares me the most, but working today with Brandi and Maury, I felt confident that we will find ways to make it engaging after conquering the challenges of the text itself.

Thursday, September 29, 2011

We put together the ensemble with the "Zeros" for the party scene. It was extremely hard for me to focus on the work because most of my energy was used trying to keep the ensemble silent and still. It was funny to see Maury's and Becky's faces of surprise when they realized that the voices of the others were making it hard for us to hear each other. Their noise is disrespectful, so I have to be more aggressive when asking for discipline. I will talk to Emily Bohannon, the stage manager, so she plays bad cop with them too.

While rehearsing with the ensemble, I noticed that the men were struggling more than the women in embracing the stylized acting. However, we found some basic blocking and a couple of strong stage pictures.

While working on this scene, a concern with the offensive language came up. Since it is my first mainstage show, I am concerned that the audience may feel offended by the racist words if they do not understand why the language is there. I have to make sure the audience understands that the society we see in the play is one we do not want to have. I will have to talk to Andrew Gibbs and Michael Landman to ask them for advice. We also updated some of the words, so the audience gets the feeling of a society with prejudices towards anyone different from themselves, not just specific origins or ethnicities.

Today, I had my first opportunity to work with Clay Kibler on the Boss section of Scene 2. It is a very short fragment, but so important that I wanted to make sure we tell our story clearly. Clay displayed great interest in the character's background and also was eager to explore different options for staging and actions. I feel that we advanced a lot today in the work for this section. I am content with my casting choice for the Boss.

Friday, September 30, 2011

While working Scene 4, we had the ensemble (playing the jury), so Maury could feed off of them on his defense during the trial scene. Honestly, I do not think it was a very successful idea, because Maury had to stay on book most of the time, so he was not making use of his scene partners. I guess I could have done this later. Anyway, it was useful for everyone to have an idea of how the scene is going to work in terms of the space. I could tell that Maury felt overwhelmed with this huge monologue, but he was already making some choices and we got to work the beginning of the monologue. We will need more time than I first calculated to work on this section, but I feel like Maury always brings choices to try in rehearsals, so this makes me feel supported and able to take on this monster play. After around a week of rehearsal, I started

to sense that Maury was tired. Since he has to always be on stage, he is at every rehearsal. I just hope he does not end up as alienated as his character by the end of the process!

We also worked on Scene 5 with Becky and Maury. I told them how I liked the idea of a barrier between them, so we started playing from there. I felt unprepared when I could not tell them how the cage was going to be created scenically. I still do not have a clear answer from Ashley regarding the set for this scene. We have been solving other details, like the number of chairs needed in total (14), and the diagonal line we will create with the desks in Scene 2. I am concerned that Ashley may get stuck providing the prop and furniture needs for the scenes that I have been staging with the cast, and will forget to design the scenes that are not finished yet, like Scenes 5, 7, and 8.

Sunday, October 2, 2011

Today, I worked the jury scene again with the jurors standing and looking at Zero. Since Maury managed to get off-book for a good part of the scene, having the others watching worked this time, and his actions became more specific as he tried to influence them with his speech.

We started blocking Scene 2. We realized how much we need the bill files, so Maury and Brandi can start playing with the repetitive movement of their jobs. I want to have two more desks with workers -since I do not get my magic mirror to have endless workers - who repeat an activity throughout the scene. I am very proud on our take for this part of the play. But the pace, which is so important, cannot be explored without the papers and bill files. Brandi and Maury proved to be really helpful today with blocking. We have found some suggestive stage pictures, and we also found a “game of the scene,” in which they stand up from their chairs when they fantasize.

This is bringing more levels into the scene and I love it, because I was concerned about Zero and Daisy sitting throughout.

I also worked with Missy for the first time on Scene 5. We spent some time talking about The Fixer and we set up her background, especially the nature of her job and her relationship to it and to Zero, and to other humans in general. Then, we had some fun exploring different options for her physicality and relationships to Zero and the Policeman. A couple of modifications to the text were made as well: we got rid of the executioner and had the Policeman alone dealing with the death of Zero.

I worked with the ensemble to create Viewpoints compositions for the intro of the play. I told them that I wanted to see Zero immersed in his overwhelming city before arriving home in Scene 1; since we don't get to see that during the play. "Rush hour" was the theme for the compositions and they came up with great pictures: people walking at fast tempos and stopping when the traffic lights were red for pedestrians. Also, each character was doing different gestures and activities typical of someone going back home from work. After I saw their work, I was able to edit it and add some of my own ideas and stage pictures. It proved to be a very useful way of keeping the ensemble engaged in a task while I worked on something else (Zero's monologue, in this case). The idea is to have Mr. Zero standing still in the middle, stuck in his world, while everyone else rushes from one place to another. I think it is going to be a great intro!

Monday, October 3, 2011

Today, we were able to work with the full ensemble (except for one person). We worked all the scenes that use people working on the *Up* crew. We started with Scene 3. I have been struggling

with how to manage all those inappropriately talkative actors, but the system of giving them tasks, letting them work, and then editing is working in a fantastic way. They barely know Viewpoints, but they have embraced them quickly, so they are creating great movement work. The ladies have developed a series of gestures while they speak that portrays their hypocritical characters well during the social gathering in Scene 3. The boys are struggling more with it, so I had the girls help the boys a little, to bond the ensemble and get more consistent physicality from the group.

As a consequence of the physical work, the actions of the characters were becoming more generalized, but since I felt like they were making such great physical choices, I did not point this out to them yet. Anyway, I have to keep an eye on this the next time we work this scene.

We worked the sightseers in Scene 5 as well. Emily Geller made some bold choices for the character and decided to make the Guide an Australian woman who resembles Steve Irwin, the Crocodile Hunter. I think the younger audiences will relate to it and find it funny.

The ensemble did great work, but the sense of a human mass that I want is still not very clear. When we ran the scene, they were moving and trying so many things that they were very distracting. I do not know yet if this distracting crowd is going to work, or if it is going to be better to have a better-behaved crowd with some exceptions. I am leaning towards the latter choice right now, so the focus is more controlled throughout the scene.

I worked the Judy O'Grady and Policeman scene for the first time as well. Sarah Jane Robinson, who has been working hard in rehearsals, pleased me with her willingness to try any actions – even sexual ones –, so Judy can pursue her objective on the Policeman. The problem was that

Keeling was feeling awkward about Sarah Jane being physical with him, so I decided to focus more on action and some general blocking instead. As Keeling gets more comfortable, I think we can make the scene more sexual, and his awkwardness will be great for the comedy of the scene. Also, by having the Policeman realize that the tomb belongs to Mr. Zero – now he is the one who arrests and executes him in Scene 5 – we have created a very dramatic moment for him, where he feels guilty and is horrified by the tomb, and which gives him a strong motivation to leave the cemetery.

Tuesday, October 4, 2011

We worked for the first time on the scene between Shrdlu and Zero. When we had the fun-through during our second read-through, this scene was especially funny. The humor came from the fact that Zero was afraid of Shrdlu, so in order to protect himself, he tried to scare Shrdlu, but he failed. I want to use this interpretation of the scene to give the characters some tension, since the scene seems to have low stakes on the page. Today, it did not work as well as that time during the fun-through. We focused more on Shrdlu's character analysis, discussing his role in the play, and the idea or message behind his story. Asa had made a strong choice for his voice, based on his own character work that I think is viable: he has been smoking and smoking, as a sort of self-inflicted punishment, so his voice is the one of someone who has smoked way too many cigarettes. I liked the choice but I asked Asa to drop it and focus on his partner and actions, because he was putting too much effort on the voice. I think we need to work on him being in character truthfully, and then adding any extreme choices later.

Also, we discussed parallels between Zero and Shrdlu: one works with numbers, the other with letters. Most importantly, we discussed their differences: Shrdlu is concerned about his soul,

and terrified by the discovery of a non-Christian afterlife, while Zero does not seem to worry about his soul at all. This shows a will in Shrdlu to improve as a human being, while Zero does not care about self-improvement and just goes with the flow.

Wednesday, October 5, 2011

We started working on Scene 8 today and I focused mostly on Lt. Charles. We tried to figure out who he is, what exactly his job is, his rank, and his relationships to Zero, Joe and his bosses, etc. Since there is not much information about Charles in the text, I want to make sure that we make strong and motivated choices. Justin had a thorough analysis of the character, so our discussion was very useful for both. We shared interesting ideas and thoughts, and I think we laid good foundations for future work on the scene. I asked him to read about the myth of Prometheus, since I think there are clear parallels between Charles and the Titan from Greek mythology. I am mostly interested in the story of how Pandora instilled “blind hope” in human hearts, and the fact that the Titan was cursed to suffer a cyclical punishment, as Charles seems to be when we see him doing his job.

Regarding Scene 1 work, we have advanced immensely in the interpretation of the characters. Becky’s vision of Mrs. Zero was one of a suffering woman trapped in her world. We have been exploring this side of the coin. However, I explained to her that the tragedy of her character is not only that she suffers from being trapped. She also likes the way things have been going in her life. This is because she does not know any other possibilities. Becky struggled a bit at first, but she has been deeply embracing those values that she obviously does not share as a person with her character. I like to see her enjoying being part of the nightmare we are creating!

Thursday, October 6, 2011

We started digging deeper into the Shrdlu and Zero scenes today. We found an interesting relationship and strong motivations from both men to be afraid of each other. The physicalization of Zero's stiffness when he first comes out of his tomb is funny, and we discovered some social prejudices from the character that make his stay in the Elysian Fields uncomfortable. I feel like we are moving in the right direction with these scenes.

We worked the dinner scene again today and I made some corrections. The men still did not have very strong physical choices, so I encouraged them to go further. They seemed softer than the women because of their more realistic stances. This challenge with the boys made me realize that the scene work done so far has been with a realistic and truthful approach. I believe this is the way to go to achieve an honest performance of stylized text, but this approach has a problem: since the intimate scenes have been worked so honestly, the scenes where we find stylized movement, especially the ones with the ensemble, seem to belong to another play. I asked the actors of those intimate scenes – Brandi, Becky and Maury – to be aware of their physicalities and avoid “middle ground” choices.

Friday, October 7, 2011

Today, I had a meeting with Diana Kaiser, the lighting designer. I pointed out changes made to the ground plan during rehearsals, we came up with some ideas for the rush hour, and we finalized an idea for the cage scene: it will be made out of light, not with the paper tapes that Ashley had suggested in her first sketches. I think we are on the same page, so I am already wanting to see the lights incorporated! We also re-discussed the lighting for Elysian Fields and I

asked her to go for Arcadia: a paradisiacal green grassland with blue skies, river water sounds, and trees filled with ripe fruit.

I also tried to corner Ashley regarding the set elements for Scenes 7 and 8, which are still unfinished. We discussed possibilities for trees in Scene 7 and agreed to use fabric to create the tree trunk, so now she is going to research fabrics.

Sunday, October 9, 2011

We rehearsed Scene 8 and made great discoveries for it. Justin is focusing on the goofiness of Charles, so the scene has a funny side. He also added an element from the *A Clockwork Orange* bully Alex, who hits and then laughs, pretending to be a friend. It is scary! Whitney Masters, playing Joe, is feeling more comfortable with the character. She has found some funny moments when she helps Charles clean Zero's soul. She also created sound effects for Charles' speech in order to create a planetarium atmosphere when Charles is telling Zero the history of the universe. I am proud of the choices we have found so far. This scene is starting to feel like a roller coaster. Zero's stakes seemed to be much higher today. He really looked both scared and curious about Charles' actions. Another element we are playing with is the idea that the machine and Zero have become one at the beginning of the scene, like one of those pirates who became part of the ship in the movie *Pirates of The Caribbean*. The scene is turning into a great ending for the play! I just hope we figure out how this scene looks in terms of set pieces soon.

At last, we rehearsed Scene 7 with Daisy and Zero! We went to Wilson Park and used a real tree for the scene. The environment really came alive and influenced their choices as characters, which is exactly what I wanted. Having people around made Zero more self-conscious about taking his shoes off and becoming affectionate with Daisy, and enjoying the grass and the wind

around them became a perfect excuse for them to not say what they were really meaning to say to each other. The excitement of being in such a place as the Elysian Fields and the joy of two characters falling in love was really lively today. We had a blast! They also created several stage pictures that we will bring back to the theatre, which they found just by living in the moment. If I had infinite resources, I would cut a chunk of Wilson Park and add it to this scene, with grass and leaves and wind included!

Monday, October 10, 2011

Yay! First day of rehearsal in the University Theatre. We worked on Scenes 1-3 and started adjusting the blocking to the new space. It was a hard realization to accept that some things we did in Studio 404 did not work in the theater. The two rows of chairs for the social gathering in Scene 3 barely fit the stage, and there is hardly a separation between Zero and the rest of the characters. Also, the intimacy of 404 is almost gone in the bigger space. We need to adjust the acting so we can include everyone in the audience during the intimate scenes. I am also assuming that when the walls are built the actors won't seem to be so extremely small and isolated.

I had to play bad cop today with one of the actors: Curtis Longfellow. Emily Bohannon and I felt like he might not be aware of his commitment to the process. He skipped a rehearsal one day during table work and then he did it again tonight. Also, Emily has had his script for three days, which means he has not been studying his lines. I talked to him today and he seemed to respond well. I hope we do not need to take him out of the show, but I am looking for a backup just in case he does not keep his word.

Tuesday, October 11, 2011

Tonight, we worked Scene 3, with the couples. We adapted the blocking to the theater's set and stage. I feel that the compositions we created work in the bigger space, so now I want to micromanage the ensemble and work thoroughly on their actions. I think their conversation doesn't sound real yet, but we will get there. Since Becky has the movement for the scene working, I asked her to focus more on how Mrs. Zero feels uncomfortable because of Zero's stillness.

After that, we worked on Zero's defense at the trial. We played with the ensemble and found their places at the windows and how they react to Zero's speech. Then I worked just with Maury on the monologue. I am helping him to find the transitions from one thought to another. A great note came to my mind, so I shared it with him: "In order for his stream of consciousness to be engaging, Zero needs to fully embody and live them, so it seems like a lot of Zeros are taking over the speech, each of them with a different thought." This made the monologue much more intense and funnier.

At last, we worked the boss scene. Zero's awkwardness is going in the right direction, so I hope we can raise his stakes to a point where it is very awkward to watch and funny. I asked Maury to let the Boss' words hit him, as if they were solid. This direction has become really useful in dealing with expressionistic moments where realistic physicality does not work.

Ashley still does not have the set design for Scene 8. I had to talk to Professor Riha in order to put some pressure on her. She replied with some "ideas we can play with." That was not very encouraging since we have been playing for so long. Anyway, we will meet again to play with whatever solutions she has found. Let's hope for the best!

Wednesday, October 12, 2011

Today, we worked on Scene 5 and I decided to work the ensemble's actions and physicalities in more detail. I asked each actor to think about a story explaining why his or her character was at the zoo that day watching Zero. They shared very funny stories, and then I asked them to explore with Viewpoints gestures, tempos, and shapes that worked according to their back-story. I felt this was a great way of micromanaging a big number of actors with a simple direction. I will definitely use it again!

Also, today during rehearsal, I had the vision of adding Judy O'Grady to Scene 1. The idea is to bring her on stage as if she were an image of Zero's imagination or memory. By doing this we give Zero a stronger reason to not pay attention to his wife, and also we make the relationship between Judy and Zero clearer. I have always felt that the audience will have a hard time relating the references to Judy in Scene 1 to the character we get to see in Scene 6, as there's so much distance between her two appearances! Maybe this choice will help solve the problem.

Thursday, October 13, 2011

Today was a very productive day! We blocked the cemetery scene and I worked with the ensemble very closely to develop their characters and movement, as I did with the sightseers in Scene 5. I wanted to use the ensemble as much as possible and this scene provides a great opportunity to have a group of dead people waiting to be summoned like Zero and Shrdlu. I asked each actor to think of the way their character had died and find their own physicality, through the Viewpoints of gesture and shape especially, letting their means of death inspire their choices. This was a successful and fun activity because their imaginations were inspired, so we found different choices that created a very engaging stage picture in the cemetery. Then, I

created a composition on the stage with the shapes they had discovered, paying attention to levels and asymmetry in the composition. I can't wait to see the light on this scene!

We also worked Scene 8. I was surprised with the discoveries we made towards the end of the scene. Charles will get Zero excited during his speech about evolution, while Joe makes sound effects to enhance the image of a science museum that we've been playing with. Then Joe will fire confetti poppers at the climax, right before Charles tell Zero the truth about everything. I think the audience will find the speech very funny, so when the truth is finally revealed, the shock will be even harder to handle. For the end of the show, we decided to reveal that Charles is not in control, but just someone else following orders. We seated Charles on a chair, where Zero was sitting before, taking his hat off and drinking from a flask while saying the last words of the play. I am very proud of the work we have done for this scene by collaborating and finding nice choices together.

Friday, October 14, 2011

Today, we worked on Scene 7. Of course, the whole environment we had at Wilson Park vanished on stage. I still used some pictures that we created together at the park, but the trees were not there – a chair was in its place – and Brandi and Maury did not have people around them or the wind blowing in their faces. However, we blocked a big part of the scene – the ending is not done yet – and I trust both actors will be able to use their imaginations to recreate the environment. I loved their chemistry and the childlike feeling that we conveyed when they kissed and declared their love for each other, without losing their honesty.

Afterwards, we had our first run-through of the show – I should call it “stumble-through.” It was important to start putting everything together before fall break, since they will have to be off-book for the run next week. I am so glad the break is here; I am exhausted.

Wednesday, October 19, 2011

Most of the actors seem to be doing fine with their lines, so I am glad we did this run. However, it was excruciating and around three hours long because we still do not have transitions staged, so Emily, along with the actors, had to make the changes. I felt bad for Ashley and Paul – our recently added sound designer – because they came to watch the run-through. We scheduled this run-through so Michael Landman could come and see a run tomorrow. I really think this is too early for Michael to come and take notes. Unfortunately he is working on *Circle Mirror Transformation*, so tomorrow is the only day he can come.

Thursday, October 20, 2011

We had our second run-through today, which was also a tech watch for Professor Gibbs, Diana, Kelly, and Michael Landman. I was glad to see that we cut some minutes out of the run-through, but it was still two hours and thirty-six minutes long. I heard Diana and Kelly laughing – I should say more like giggling – in some sections, so I was able to pinpoint moments that were working well in terms of comedy, but the overall experience was one of anxiety. I kept thinking that we were not ready to be watched by an audience. I think the actors felt the same way, so their performances were shy and self-conscious. I really appreciated the enthusiasm that both designers showed at the end of the run-through because it showed me that they understood that the actors were just starting to feel comfortable with the show. They gave some brief feedback

on moments they loved and we agreed to have a meeting to talk about more specific notes. Michael took notes as well, and we will be meeting to discuss them tomorrow or Saturday.

Friday, October 21, 2011

I received Michael's notes at about 1:00AM last night. I should have not looked at them until this morning, but I made that mistake: 13 pages of notes, from very specific details to more general notes regarding whole scenes. After reading them, I could not sleep at all. Michael and I met and discussed some of the most important notes that he had for me: one of the notes related to whole show was the fact that is hard to understand or hear the actors during many moments. Since I have been working close to the stage, I had not realized this. We also discussed how Mrs. Zero, in Scene 1, needed a sort of getting-ready-for-bed ritual that included taking off make-up, so Mrs. Zero stays busy for the whole scene and does not need to look or wait for Zero's reactions. Regarding Scene 2, Michael felt that the differences between the fantasies in Zero's and Daisy's minds and the real world were still not clear. Also, the thoughts that they speak aloud did not seem connected yet. I feel this was due to a lack of rehearsal, but I feel confident we will be able to make it clearer as the lines get more organic. Another important note was regarding the acting style; in some scenes, like the cemetery, there were very angular and stiff body shapes and gestures. However, other moments, like the sightseers in Scene 5, or the dinner in Scene 3, still needed more stylization. In regard to Scene 4, Zero was still not fully living each of the thoughts that came to his mind during his monologue. I think we are still trying to figure out with Maury the journey of this scene. I am sure that when he internalizes his monologue more, he will start to use his imagination in each of his fantasies, letting his physicality play a bigger part as well.

The scenes from the second act worked better because we have been working on them lately. However, I chose to work Scenes 5 and 7 today and incorporate the notes that I got from Michael Landman. In Scene 7, Daisy's accent was too strong to understand what she was saying. I guess I am so familiar with the text by now, that it did not bother me at all. I really like Brandi's accent work for the character, but I am going to ask her to reduce it a bit for clarity's sake. Regarding Scene 5, we had to review it action by action, because the choices we had made during rehearsal with Missy were not very clear during performance. This made the scene unclear in terms of relationship between the characters. While working with her, she told me that she has done a lot of improvisation work, which could explain why she is having trouble being consistent. We discussed her choices again, and I tried to go one by one and nail them down. We shall see if she remembers them next time.

I also met with Kelly to get some feedback and any updates about costumes. Kelly asked me to submit a final action chart, so the costume changes can be planned. We also discussed accessories that could be added to costumes in some scenes, like Zero's bear collar for the cage scene, briefcases and purses for the rush hour walkers-by, a gun holster for the cop, etc. Kelly also gave me some notes about restrictions in the female ensembles' movements, due to the pin skirts they will be wearing.

Sunday, October 23, 2011

Most of my rehearsal time today was used to work on the 'lack of stylization' that we are suffering from in some scenes, so I found myself using the word "stiff" a lot. In Scene 2, I asked the ensemble to make their gestures more mechanical and pretend that their bodies were "stiff." The gestures that the girls found – stacking the paper receipts to their bill files – worked well in

combination with their male partners' writing gestures. I liked that even if they were doing the same activity, their choices were slightly different. Maury and Brandi worked on their own movements as well, but they felt flustered when they had to move rhythmically and say their lines. We will need much more rehearsal time for this scene.

The rest of the work with the ensemble for the rush hour prologue, scenes 3 and 5 went very well. When I explained to them that we had to take one more step forward and dive into the style of the show, they seemed concerned that they would have to do the "weird acting" that we saw during *Metropolis*. But my imagination exercises worked very well again, and the actors found exaggerated choices that came from the personality of their characters. With a little tweaking and some "stiffness," they all looked a lot more like machine pieces.

Also, some of the actors found that they needed props: a child leash, lollypop, cane, camera, etc., so Ashley Burns (props) and Ashley Harman (set) will be working together with Kelly to make sure that these props fit into the world we created with costumes.

Regarding Scene 8, we finally decided that we will be using an adding machine with a big lever attached to it. The machine will also contain a paper roll that will be spitting paper as Zero works obsessively on it, almost turned into a machine himself. We have not worked with this device yet – and I have a feeling we won't until tech weekend –, but it is important to have an idea of what will be used.

Since we have "Ashley/eigh" – as they call themselves – working on props, the head will be coming soon as well. I am really eager to find out what it looks like!

Monday, October 24, 2011

Today's rehearsal turn was for the Zero family. We worked their first scene and started exploring with Becky activities related to a going-to-bed ritual. I had to explain to Becky – Maury has heard this perhaps five times since he is in every scene – that we were going to find the stylized acting of the scene, so we chose some activities, like taking off stockings, taking off her make-up or using tweezers. Then, she started to exaggerate the movement to create a more deformed and nightmarish scene. Although Becky was struggling to incorporate the new movement with the text, surprisingly she was getting used to it quickly. Maury did not have much to change in terms of movement, since he is still throughout the scene, so I focused on Becky most of the time.

At the beginning of Scene 3 we found nice movement with repetition of gestures while eating dinner and combining them with different tempos: slow for Zero and fast for Becky. It is very challenging to work with Zero when he is silent and still for three scenes. Having moments like this where Maury and I can play more with Zero's minimal movement is very rewarding.

Tuesday, October 25, 2011

Since I got feedback about the run-through, I have been trying to reschedule some days so I can work on scenes that need more attention. I had to send the new schedule for today last night, so I will try to create a schedule for the week to give the cast more notice. I am feeling completely overwhelmed – especially with my Theatre Lecture class students and their tests –, so taking care of this organizational problem was, as usual for me, very difficult. Anyway, I got it done and now I can go back to stage business. I keep having the feeling that I won't have enough time to make every scene work and it is very stressful.

Wednesday, October 26, 2011

Today, we worked on Scenes 6 and 7, so Asa Tims and Maury worked together. I have been having trouble with Asa putting too much energy in his acting, like he feels responsible for being funny, so he plays for laughs. I told him that his only responsibility was to be honest on stage, that the comedy would come from Shrdlu's tragic situation, and that he needed to really embrace his values instead of commenting on them. I think he got the idea right away and his performance improved. I think Zero sourced from Shrdlu's honesty, and the scene became much more engaging.

I had a great idea for the rush hour at the beginning: projecting lights with the shapes of windows into the set panels to help create the feeling of the city. I am sure we are out of time and instruments to even explore this, so I will not even tell Diana.

Friday, October 28, 2011

Today, I met with Paul Smith, the sound designer. I have been so busy that I almost forgot he existed. I am guessing he disappeared from the map, because he has no experience in theatre, so he does not know how the process works. The last time we talked, he was going to read the script and we would then discuss which music could work best for the show. During our meeting today, I was pretty sure he had not yet read the script, but he already had ideas about the music. I think getting him on the team was a mistake, since I do not have the time to mentor him while I direct the show. Anyway, we have to work with what we have, so I told him it was of outmost importance that he brings his work no later than next Thursday, so I can check it out and he can make adjustments. I sort of explained to him what is going to happen during tech weekend and I asked him to talk to Will Eubanks, who could give him a basic introduction. I

gave him a list with the sound effects the show requires and also made some suggestions about the music. He is going to be more of a coordinator than a designer as far as I can tell. He is going to pre-record some cues directly from his own percussion instruments, and I am looking forward to hearing what he brings.

Sunday, October 30, 2011

I have been trying to adjust all the scenes since the first tech watch. Tomorrow is the second one, so I am ready to show the improvements we have made. I am really stressed and keep having the feeling that there are a lot of details not worked yet, but I am a lot more comfortable in terms of style. I think all the scenes got tweaked so let's hope for the best tomorrow.

Regarding Scene 5, I think it is one of my favorites of the play's more intimate scenes. I feel like Maury and Becky have a fantastic chemistry and their characters create a lot of funny moments that come from their relationship being founded on hatred and habit. I think we solved the problem of it being too small for the theater, so now the audience will feel more included.

Monday, October 31, 2011

Before the run-through, I worked on Scenes 5 and 6, which are the ones I felt still needed some work. In Scene 5, I still struggle with the Fixer being too confusing in his actions. I wanted to work on the scene right before the run to see if it helped Missy to keep things fresh in her mind. Keeling also needs a lot of work and repeated runs because he forgets his blocking both in Scenes 5 and 6.

There was a lot of improvement in this run-through! It was a bit frustrating, however, to see that the actors got a bit intimidated by our first significant audience, so it was not as funny as I had

experienced in rehearsals. The time was shortened to 2 hours plus the intermission. I thought about the time when Michael Landman told me, after watching the first run, that he thought the show would be an hour and a half long, plus intermission. I don't see how it will be a lot shorter than it is right now. I think it will be over 2 hours, with the intermission included. Michael will be sending notes tonight, but I am not making the same mistake I made before: I am sleeping and then reading the notes tomorrow, before we meet in the morning to discuss them.

Tuesday, November 1, 2011

I read the notes this morning, still feeling exhausted and it was comforting to find just 6 pages of them –oh, wait, they are notes from the first part only, never mind. Most of the notes were little details to be fixed, or things Michael Landman noticed, but that I had taken care of myself with my own notes. I met with Michael before my Theatre Lecture class and we discussed some of the bigger notes he shared with me and some things that still need work. He still expressed a lot of concern for the accents. In his opinion, it was hard to understand the text for a long time during the scenes with Becky and Brandi, so I am going to ask them to pull it back to almost nothing, still keeping a hint of the accents they were using before. He also thought that having both stylized text and movement in Scene 1 was a mistake. He suggested that if the text is absurd, then the setting should be realistic, or vice versa. But staging both elements in an absurdist way will leave the audience with nothing to hang on to, and they won't be able to follow what is happening. I am going to ask Becky to pull back her stylized blocking to realistic – and she is going to kill me after all the work she did. I really like the stylized version of it, but I don't want the audience to not understand anything, so I will trust Michael on this one. At last, we discussed the stage pictures in Scene 5 (the cage scene). According to him, I need to reinforce the illusion of a cage by placing a gap between the sightseers and Zero. I agree with

the fact that having the sightseers around makes the cage harder to see. Also, he encouraged me to explore a more dangerous Zero. I have been working with the idea of everyone loving him as a cute zoo animal. However, adding the danger could help to make the scene funnier, so I will follow the advice.

We also met at 12:30pm with mentors, designers and, tech director Patrick Stone to have our final production meeting in preparation for Tech Weekend. I was supposed to suggest an agenda for the meeting, but did not know what kinds of things I could include. So I asked Michael Landman for advice and he gave me a model from when he directed *Othello*; now I know how to handle these meetings. We scheduled paper tech and photo call. Most of the time, we spent discussing some of the props that I still had not heard about. One of them was the ham and eggs. Patrick Stone thought that having the real smell of eggs and an actor eating them was not a good idea, and that it made more sense to mime the food. However, since it is important for me that they bring Zero food in his cage, and then Mrs. Zero brings even more that Zero just keeps eating and eating, we need to experience or believe the food is being eaten. Michael Landman helped me explain to the team why this was important to the scene, so Andrew Gibbs had the excellent idea of creating food that looked like eggs, but was actually made of glue. After we agreed on the solution, everything seemed ready for Tech Weekend. Now I have 5 days to fix all the things that are not working yet.

Wednesday, November 2, 2011

I have had fever since yesterday. I usually get very sick right after I open a show. It looks like this time my defenses were not strong enough. Last night, I could only go until the third hour of rehearsal and I had to call it a night.

Today, I could barely focus during the last tech watch. I took some notes and I asked Emily to send them. I asked her to remind the younger actors in the ensemble to check them and make adjustments the next time, since they do not seem to be responding well to the written notes. I will be cancelling class tomorrow, and I will go to the doctor to find out why I am not feeling well. But before going to the doctor, I'll have one last meeting with Michael Landman to review the notes he gave me for the second part of the show – just 5 pages this time.

Thursday, November 3, 2011

I met with Michael Landman, at 10:00am, to discuss the most important notes about the second half, and the most significant was regarding Scene 7. Although he seemed satisfied with the great improvement in Asa's performance in the scene – he enjoyed Shrdlu's honesty –, there was still something not working at the beginning. By trying to make Zero afraid of Shrdlu to create tension, I lost the irony of just two regular men talking about life and after life. We agreed that the way to go would be to make Shrdlu's objective to befriend Zero and ease the burdens of his guilt, so that they both find company in each other.

I went to the doctor and she told me that I have a cold, plus a urinary tract infection, which explains why I have been feeling so terrible these last couple of days. I finally broke my fever and feel capable of rehearsing again, even if this means going to the restroom every 15 minutes, or so. We had Mavourneen Dwyer, our voice and speech expert, at rehearsal to help Zero, Mrs. Zero and Daisy with accents and projection. I felt relieved when she said that, except for some notes she had, the scenes were not hard to hear. Apparently, the work we did with Brandi and Becky to pull back the accent and project worked well. Since I am not feeling completely well, I took the notes that Mavourneen e-mailed me after rehearsal that I thought most useful and

forwarded them to the actors, instead of talking to them. I trust they will take care of the adjustments.

Friday, November 4, 2011

We had a full run-through tonight and everything looked great. Apart from me, the only other person who looked physically bad was Maury. I can see that he is extremely exhausted, although I have to say that he only looks tired before, in-between or after rehearsals. I can only hope that he has enough energy left in the tank by the time we hit opening day. Mavourneen came to watch the show tonight and said to me “nicely done,” referring to Scene 7, so I made sure Maury and Brandi knew about it.

I made some notes for the cast, almost feeling like I should not do so anymore. Apart from some specific sections in Scenes 2 and 6, everything else seems to be starting to fall into place. I can’t wait to add the crew, the sound, and the lights!

Saturday, November 5, 2011

We started tech by rehearsing the transitions. Patrick Stone was very useful and blocked their movement efficiently. I just had to sit, enjoy, and give adjustments when I found it pertinent. I wish we had more time to work these transitions with Justin Walker, since Charles is in all of them commanding the afterlife crew. While Patrick Stone worked the movement of the transition crew, Justin successfully explored interactions with the crew on stage. He signaled orders and made sure everyone was doing their job.

Paul Smith was at tech with what he had ready for sound. I listened to the thunder sound effects he brought and it was clear they were not ready, so I gave him notes. I should have given him

these notes on Thursday, but he wasn't ready then, so he stayed today at the theater working on his computer, fixing the cues.

After lunch, Diana finally came to action with the lights, after waiting for months since the first design meeting. We decided to do a cue-to-cue just with lights, so we could have more time exploring possibilities for each scene with her. This would also give Paul time to polish his sound cues. I do not have much to say about this part of tech, only that Diana was great with wonderful ideas. A couple of times she would ask me, "what do you think?" and before I could answer, she would correct herself and fix the cue, as if she were reading my mind. She was struggling with the look for the cemetery, so we took the time to explore, and we found the eerie atmosphere we were looking for. I am looking forward to watching moments like the electric chair, the trial, the rush hour, and the ending scene with the costumes and everything!

Sunday, November 6, 2011

Today, we focused our attention on sound. We started by listening to the transition music that I had brought and the sound effects that Paul had fixed, to set the volume levels. Some of Paul's cues still did not work, so we spent some time working on the cues with Patrick Stone, Paul, and Will Eubanks, who offered his help. As we worked on the cues, it became apparent that Paul would not be able to handle the situation. He also said that he had to leave, because he had a commitment that day. Patrick Stone offered to help, so we decided to take over the sound design together. We started a cue-to-cue, adding the sound that we had. I agreed, with Patrick Stone, that we would work on the missing sound cues tomorrow or Tuesday before the dress rehearsal. The situation with the sound demanded a good part of my attention, so I think I was not as effective in paying attention to other aspects of the show today. I am feeling very frustrated,

because what I expected to be a strong sound design we will have to make into a two-day design that should not call too much attention to itself, so it does not damage the other aspects of the production. Perhaps this is the most disappointing moment in the process so far.

Monday, November 7, 2011

Today was my last day of rehearsal. I worked on Scenes 2, 3, 5, and 6, modifying blocking and clarifying some actions that were still unclear. I did all I could today. I feel like I have no energy left. I will use the dress rehearsals to pick on details. After today, I start the process of letting the show fly by itself.

I sat with Patrick Stone during the afternoon, and we selected the songs we will use during the show, so that should be taken care of. I will be paying attention to it tomorrow to see how it sounds with all the elements together.

Tuesday, November 8, 2011

I had a blast watching the costumes playing together with the lights and the movement of the actors. I have always felt very proud of the work that Kelly and I did with the costumes, like they became a sort of spine that allowed the other elements to come together around them. So it was very rewarding to see them and notice how much they gave to this world we all created together. I took some minimal notes, and I feel ready to go now. And the cast is ready for their audience too!

Thursday, November 11, 2011

Finally opening night! It shocked me to see all the younger actors standing ready to start their performance and realize how much they have grown during the process. I wished all the cast, “muchacha mierda” as it is the custom to say in my homeland.

I got a ticket and sat in the 11th row, prepared to let go of my director’s role and eager to enjoy the story as an audience member. It was so much fun! I could not stop smiling and laughing. The second scene was the only one that felt a bit slow for the pace of the show.

Although it was disappointing to find a small audience (damn football games!), it seemed also to be an older one, so they enjoyed the dark humor of the play and seemed to connect with the characters’ stories and situations. Overall, I think we had an attentive audience, perfect for opening night!

Shannon came to watch the show tonight and loved it. She thought the beginning of the second act was lacking energy, compared to the first act and the last scene.

Sunday, November 13, 2011

Today, I watched the second act of the show from upstairs and I focused on the audience’s reactions. At first, I thought we had a Sunday low energy audience, but it was very exciting to realize that their silence was a tense one. They were engaged in the story and the actors fed from their attentive energy.

After the show was done, we had photo call and I had a blast taking pictures of the whole show. The wide shots looked fantastic, but what I enjoyed the most was getting on-stage and taking some close-ups. I just love when I get a chance to take pictures of scenes from places where we

never get to see the show. It is like creating extra material for the show's DVD. Especially in this show, because of the extreme physical choices, the shots were really different from other plays I had done before.

Tuesday, November 15, 2011

Today, we met at 6:00pm to have a pick-up rehearsal. We did a speed-through and I took notes for them. I was expecting to give more notes. Most of them ended up being about volume and pronunciation, and some small blocking adjustments for the ensemble. I didn't catch as much as I expected on this run. I guess I was not very focused because my Dad is coming into town tonight. He will be watching the show tomorrow!

Wednesday, November 16, 2011

The student audience was so confused that they didn't know if they could laugh or not. Actors were disoriented by this and played for laughs. Definitely, this was the weirdest run of the show so far. I was disappointed about the audience's reaction and how the cast was playing for laughs once they felt silence from the students. I guess I will have to bring my father to watch the show again, so he sees a performance that does more justice to our work.

Friday, November 18, 2011

Along with the opening, I think this was my favorite run of the show. I guess the cast was really excited with Moisés Kaufman's visit, so they gave everything they had on stage. I wish we could have a successful director watching the show every night, so they would always give a hundred percent!

Saturday, November 19, 2011

Today, as we were finishing the Moment Work Workshop with Moisés Kaufman, he gave the *Adding Machine* team some feedback about the two first scenes, and a bit of the third that he watched yesterday. He said that the acting work on Scene 1 had been great, but the Scene needed a ‘moment of wow.’ He thought that Mrs. Zero should have gone further on her investment with the text, so her performance would turn into a “tour de force” and pay-off. He said the lighting could have used more volume. By that, he meant that the contrast between darkness and light could have been sharper. He said that all the lights of the show should have had the contrast of Scene 2. He also said that the costumes were beautiful to watch by themselves, and they fit well the mechanical blocking. Finally, he said that the whole set should have been brought downstage, so it was right in the audience’s lap, instead of starting it up by the proscenium. It was eye opening and thrilling to have him talking about the show; it was a very inspiring experience!

Sunday, November 20, 2011

Today was the last performance. The energy felt a little lower than usual and the show took a bit longer. I guess it is a combination of everyone being tired and the melancholic atmosphere of a last performance. Still, the audience was an ‘older audience’ that understood the humor of the play so the actors were more comfortable with their laughs.

As soon as the show was over, the actors got out of costume and started to strike the show. I was not called, so I said goodbye to them and we signed some show posters for each other. I am going to miss them all so much, especially Maury; we have spent almost the entirety of the

rehearsal process together. It comforts me that he goes back to his wife and daughter in one piece!

Tuesday, November 22, 2011

Today, the *Adding Machine* critiques were due, so we had a discussion about the play that was really helpful for me. As I had suspected from watching the student performances, my students were mostly confused about the show: the non-linear plot was hard to follow, some characters like Lt. Charles and The Fixer were very confusing, and they struggled to find a message or central theme. After letting them try to find the answers for themselves – which they did very well – I clarified the theme and message. I found it really hard to explain it to them in an engaging way. I felt this was ironic since I have been inspiring the cast and designers for so long. I know that most of my students have not opened their minds completely to new experiences. I guess I learned that when directing – especially in college – you have to have these kids in mind as well, so the show can reach a wider audience. I felt like I did not reach the student audience with the show.

Friday, December 2, 2011

Today, I had my meeting with Michael Landman to get feedback from the play. He gave me several useful notes for myself: he said that everyone loves working with me, and that I have good rapport with everyone on the team. He also said that my greatest asset is my greatest flaw: I keep exploring and being open till the point that I do not get things finished and refined to the point of ‘wow.’ Also, he suggested that I have to poke and be more aggressive to get what the show needs (e.g., in regard to Ashley and Scenes 7 and 8). And the same with working with the actors: I have to be firmer when they are not getting where I need them to be. He also suggested

I make sure to give myself enough time to play during tech with the lights, in order to achieve moments of wow. Regarding the acting work he thought that I had done good coaching. He saw great growth of the young actors, and the grads too.

Once he finished with his notes, he also said that I had made good notes for myself, in particular that I could have made more use of lighting throughout the show, and I have to get to the finished state when doing scene work. I also felt I was inexperienced working with a proscenium stage. I didn't know how to use the space I had, and the models didn't help me foresee what would be built.

I asked Professor Kate Frank for any comments she had, and she only had one: she thought that the transitions should have been more fully developed, which was necessary since some of them were long.

Appendix B: Script Analysis

Esteban Arevalo, *From Page to Stage* script analysis

The Adding Machine, written by Elmer Rice

I. Where are they?

a. In what country, city, place, building, room. etc.?

The play takes place in New York City, United States. Scene 1 is located at Mr. and Mrs. Zero's "small bedroom;" Scene 2 takes place at Mr. Zero's job, "an office in a department store;" Scene 3 happens in "the Zero dining room;" Scene 4 is a trial, and it is located at "a court of justice." In regards to Scene 5, it does not clearly state that we are in a prison, but Zero is in "a large cage" and "he wears a uniform of very broad black and white stripes." Scene 6 is staged in "a graveyard in full moonlight. A second-rate graveyard;" Scene 7 takes place in "a pleasant place." Shrdlu refers to it as "The Elysian Fields." At last, Scene 8 is located at "an office similar in appearance to that in Scene 2," with the exception that Zero is 'seated completely absorbed in the operation of an adding machine.'

b. How do the characters describe the place they are in?

In most of the scenes, there are no descriptions made by the characters. Sometimes, we can infer, from their attitudes towards the locations, how they feel about them. In Scene 1, for example, there are no descriptions made by Zero or Mrs. Zero of the room or their home; however, Mrs. Zero says: "An' me at home here lookin' at the same four walls an' workin' my fingers to the

bone to make both ends meet.” From this line, we can assume that she has been waiting for a better place to live for a long time.

Regarding the office in Scene 2, by the way Zero and Daisy leave eagerly after the whistle, and from Daisy’s line: “Gee, ain’t that whistle ever goin’ to blow?” we can assume that their work place, and jobs, are extremely grueling. Mrs. Zero mentions that they might be located in the lower floors of the department store building: “[Did your boss] promote you from the third floor to the fourth?”

In Scene 5, again there are no references, but the sightseers seem to have a morbid interest in seeing a real murderer (Zero). They seem both excited and scared at the same time. Their mood makes the place feel more like an attraction, such as a zoo, a circus, or a museum.

After Zero’s death, the scenes that happen in the afterlife (Scenes 6, 7 and 8) have descriptions from the characters. This probably happens because these non-realistic locations are not as familiar to the audience as those in the earlier scenes. In Scene 6, we see Judy O’Grady for the first time. She is out of jail, and she is trying to have sex with one of her clients in the graveyard, which seems to scare the Young Man away: “Come on out of here. I don’t like this place.” After they leave, Zero, who is dead, and seeing the cemetery for the first time, refers to the place by saying: “Gee, it’s lonesome here!” Towards the end of the scene, Shrdlu gives some information about how the cemetery works as a transitional place: “We’ll receive our summons soon.” He also reveals what he believes they will be enduring during their afterlife: “Do you

think this is the end? ... We are doomed to suffer unspeakable torments through all eternity..."

At the top of Scene 7, the stage directions say that Zero "looks about with an air of half-suspicious curiosity." Both Zero and Shrdlu seem suspicious of the place because they were expecting to be sent to hell, so they feel that 'there is a catch' to them being in a pleasant place. There are many references about how nice the place is, or how this place seems to function. Zero says "I wouldn't mind restin' here a while," "The grass feels nice and cool." Shrdlu says: "They say this is the most desirable of places," and "The people here say that the music never stops;" Daisy says about it: "Look at the flowers! Ain't they just perfect! Why, you'd think they was artificial, wouldn't you? ... I'm crazy about the country, ain't you?"

At last, Scene 8 has some descriptions of the location. The first is when Lt. Charles says that Zero has to go back to Earth. Zero seems to be comfortable (although not happy) with staying at that place, just adding figures forever. Later on, Lt. Charles speaks of the place as "a kind of repair and service station –a sort of cosmic laundry, you might say." Then, he describes how the souls go through this place before being re-used on Earth. When Zero complains about his situation, a thunderclap is heard, and Charles says about it: "It's just their way of telling you that they don't like you to talk that way." This is the only reference made to who rules in this cosmic dimension.

c. Is there any special significance to the place they are in?

All these places are relevant because they represent stations in Zero's cyclical journey. By witnessing Zero's life, we learn to pity him and feel sympathy for him; we feel that he is nothing but a product and victim of the society he lives in. But when he is freed from all these boundaries and rules during his afterlife, we witness how he is unable to find any happiness or human fulfillment. After he fails to redeem his existence, he is sent back to life to repeat the cycle one more time.

II. When are they?

a. In what day, month, year, century, season, time of day, etc.?

The play was written in 1923, and opened that same year in New York City. Although there are many elements that may suggest that the play happens in the 1920's, there is no direct indication of time. The time of the day is established in only Scenes 1 (night), 2 (at the end of the work shift, at 5:30pm), 3 (night) and 6 (night). The other scenes do not indicate any time of the day. However, there is a great contrast between the country, sunny sight of the Elysian Fields and the rest of the locations that seem to be dark and indoors.

b. Do the characters have anything specific to say about when they are? Is there any special significance to when they are?

The only reference to the time they live is in Scene 8, when Lt. Charles reveals to Zero his origins and purpose. Zero is told about his past reincarnations: as a monkey in his origins, then as a slave in Egypt building pyramids, then as a Roman slave in a galley, then as a serf, and then as an

accountant (in the present). At last, Lt. Charles foretells how he will end up operating a “super-hyper-adding machine.” The relevance of the time when the play happens is that humankind has reached what is supposed to be the peak of its existence: modern society. However, modern society with its high mechanization has alienated everyone instead of making people’s lives better, and turned them into ‘modern slaves’. They are condemned to repeat a cycle of constant slavery to their own inventions, and they might not be able to ever find a way out of it.

III. Who are they? (In order of appearance)

a. Mr. Zero (45 years old)

i. How is the character related to other characters in the script?

Mr. Zero is husband to Mrs. Zero. He is Daisy’s workmate, and works for The Boss. He is friends with The Ones, Twos, Threes, etc. He was neighbor of Judy O’Grady.

ii. What is the character’s role in life? Include jobs, professions as well as social and economic class.

Mr. Zero is a middle class low level ‘white-collar worker’. He is an accountant at a department store.

iii. What does the character think of other characters?

Mr. Zero bears with his wife and fantasizes about her death; he finds her annoying and unattractive, and he ignores her as much as he can. He is attracted to Daisy and fantasizes about her but, unable to externalize his feelings, he is mean to her at work. When they meet at the Elysian Fields they

confess their love for each other, but Zero does not want to deal with what others may think of them being together (since he is a murderer, and she committed suicide), so he leaves her. He seems disdainful towards The Ones, Two, Threes, etc. during the dinner. During the trial, he is concerned about what they (and society, in general) might think of him, so he tries to get them to sympathize with him. He feels sexually attracted towards Judy O'Grady, who he used to spy through the window at nights; now he misses her sight, since she is in jail. Zero admires, fears, and envies his boss. He sees him as a role model, and he is submissive and nervous in his presence.

iv. *What does the character think of him/herself?*

In a delusional way, Mr. Zero feels superior to others. He sees himself as a “steady meal ticket” (a successful, hardworking provider), and he is always waiting for the moment when he will be recognized for his real potential and will be given a so-deserved promotion. With these delusions, Zero compensates the hard reality he lives in: he has been working on the same clerk job for twenty five years.

v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Without being aware of it, Mr. Zero lives in constant frustration because of the contradiction between his feelings and impulses, and what is expected of him by society. He hates his wife, dislikes marriage, and thinks that women only slow down men on their path to success, but he is married and prefers to hope for his wife to die, rather than to get a divorce. He feels sexually

attracted to other women, but he will always keep his sexual impulses private, because he wants to seem like someone who follows the rules established by his society. As Lt. Charles points out: “The animal’s instincts, but not his strength and skill. The animal’s appetites, but not his unashamed indulgence of them.” Even when he has the opportunity to stay with Daisy in the Elysian Fields, he is not able to forget those rules given to him by society. He decides to abandon her in order to not feel judged by other Elysian Fields’ inhabitants.

b. Mrs. Zero (45 years old)

i. How is the character related to other characters in the script?

Mrs. Zero is wife to Mr. Zero. She is friends with The Ones, Twos, Threes, etc., and she used to be neighbor to Judy O’Grady.

ii. What is the character’s role in life? Include jobs, professions as well as social and economic class.

Mrs. Zero is a middle-class fulltime housewife, with no children.

iii. What does the character think of other characters?

Mrs. Zero thinks that Mr. Zero was a terrible pick for a husband. He is a loser, and she is extremely disappointed with the fact that he has never been promoted from what she thought was a starting job. She pities Zero sometimes, but since she caught him spying a whore (Judy) in the window she does not trust him. She expresses her frustration by reminding him of his failures and flaws. In a competitive way, Mrs. Zero tries really hard to be part of her group of friends (Ones, Twos, Threes, etc.), because she is concerned about what they might think of her, not because she really appreciates them.

She sees with suspicion any woman who could threaten her marriage, for example Daisy or Judy.

iv. *What does the character think of him/herself?*

She sees herself as a martyr. She does what she is supposed to as a wife, and she has accepted that she is condemned to bear with her husband, so she tries to make the best out of it. She also compensates, in a delusional way, the failure of her marriage by telling her friends how happy she is.

v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Although Mrs. Zero has plenty of reasons to get a divorce, she prefers to endure her marriage because she wants to do her best. The problem, for her, is her husband, who turned out to be a bad companion for life. But she still believes in the values she was given. Her frustration comes from a deep willingness to find happiness in her marriage. Mrs. Zero does not talk about sex, but it is clear that she is sexually frustrated when, in Scene 1, she describes a love scene from a movie. She also seems overprotective of Zero because she knows that he is sexually attracted to younger women.

c. **Daisy (on her late 30's)**

i. *How is the character related to other characters in the script?*

Daisy is Zero's co-worker at the department store, and she works for The Boss. After Zero's death, she decides to follow him to death by committing suicide.

- ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

Daisy is a low middle class accountant. She dictates figures to Zero from bills. She is single and independent (odd in this society).

- iii. *What does the character think of other characters?*

Daisy has been in love with Zero for a long time, and she suspects that he likes her, but she does not dare to ask him about it. She is very disappointed by the fact that Zero is mean to her. She is constantly considering to be transferred into a different job, but she does not want to leave him. She fantasizes about Mrs. Zero being dead, so she can be with Zero. After Zero is executed, she loses the will to keep living and commits suicide. Once she arrives to the Elysian Fields, she meets Shrdlu, and she seems to pity him for his suffering.

- iv. *What does the character think of him/herself?*

Daisy wishes she had a reason to live: a loved one, or a family. But she is alone, so she does not see any reason to keep living. She is trying to find ways of killing herself in Scene 2. However, she fantasizes about Mrs. Zero dying, and her marrying Mr. Zero and having a baby. During her fantasy, she says about herself: "You could look a long time before you'd find a sensible, refined girl like me," but this self-confidence is more like a projection of how she wishes she was like. In reality, outside of her own head, Daisy is insecure, shy and invisible. In Scene 7, after finding Zero in the afterlife, she seems to have found some confidence in herself. She manages enough will to

fight for Zero, but at the end he leaves her, so she feels like she has lost her purpose again: “Without him I might as well be alive.”

- v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Daisy longs for a husband and children, so we can say that without being aware of it, she only wants to fulfill the values she has been given by society.

With a proper home, Daisy would be a dedicated housewife. She is aware that as a working single woman she is an aberration, so she is willing to commit suicide because she has no way of finding her place. However, she also believes that Zero’s love could redeem her, so she waits obediently, hoping for a chance with him. When Zero dies, she loses any reason to exist and commits suicide. When she realizes she has been given an opportunity to be with Zero in the afterlife, she is willing to go against the rules of her society to be with him. In her journey, Daisy finds the confidence to fight for self-realization. Unfortunately for her, Zero does not.

d. The Boss (‘middle-aged’: on his late 30’s, early 40’s)

- i. *How is the character related to other characters in the script?*

The Boss is in charge of the department store where Zero and Daisy work. He has never talked to Zero in twenty five years. He has a wife and three children.

- ii. *What is the character’s role in life? Include jobs, professions as well as social and economic class.*

The Boss is an upper-middle class business owner. He is the head of a department store.

iii. What does the character think of other characters?

The Boss has never talked to Zero. He does not even know his name when he talks to him for the first time in Scene 2. He is so busy trying to run his business and making it better on a grand scale, that he barely cares about Zero, who to him is only a minuscule piece that needs to be replaced. He does not show any regret when he fires him.

iv. What does the character think of him/herself?

He sees himself as a hardworking successful man who is willing to 'mechanize' his business, if that means more profit for his patrimony. He is the perfect example of self-realization: a beautiful wife (according to Zero), three children, and a thriving business.

v. What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?

The Boss represents what Zero longs for (but does not try to achieve in any way): success, wealth, and a nice family. If we follow the analogy of Zero as a slave, The Boss represents the ruling class that owns the slave's life in modern society.

e. Chorus of the Ones, Twos, Threes, Fours, Fives, and Sixes (on their 40's)

i. How is the character related to other characters in the script?

They are Mr. Zero and Mrs. Zero's group of friends. Once Zero is arrested, they become the jury that declares him guilty of murder.

- ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

There is no description of their specific jobs. They belong to the middle class, with similar social and economic statuses to the Zeros. Knowing that the Zeros' marriage is a failure, and from Mrs. Zero's complaints, we can assume that the Ones, Twos, etc. live in better conditions than them.

- iii. *What does the character think of other characters?*

They seem to enjoy each other's company during the social gathering in Scene 3. There also seems to be a hidden envy of one another. They all share tastes and ideas, but they are constantly trying to prove themselves better than the others. They gossip about the Sevens (not present at the meeting) having a divorce and say: "One's as bad as the other."

- iv. *What does the character think of him/herself?*

The members of the chorus see themselves as self-realized people living the American Dream. They see themselves as successful people in their society, with time to go to social gatherings and who can afford to go to the movie theatres.

- v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Scene 3, where the social gathering occurs, is the best opportunity in the play to see the set of values that reigns in Zero's society. The meeting itself seems to work as a way to reassure and celebrate those values, and condemn anyone who does not fit. Although there are minimal differences between each

couple, they exist as a chorus to express their lack of individuality, and to show how they passively accept the values they have been given, without questioning them. By how they divide themselves in two crowds of men and women, and some of their lines: "Politics is a man's business. ... Woman's place is in the home," we can see a patriarchal society, with division of roles between men (as providers, and owners of the money/property), and women (as caretakers/housewives). They also share prejudices against anyone who seems to be different or has different values: 'Foreign agitators, that's what it is. ... Too damn many strikes. ... Damn foreigners, Damn dagoes! Damn Catholics! Damn sheenies! Damn niggers! Jail 'em! Shoot 'em!'

f. Policeman (middle-aged)

i. How is the character related to other characters in the script?

He comes to the Zero's home to arrest Mr. Zero, who is suspected of murdering his boss.

ii. What is the character's role in life? Include jobs, professions as well as social and economic class.

He is a police officer. He is in charge of maintaining order and arresting suspected violators of the law. He probably belongs to the lower middle class.

iii. What does the character think of other characters?

When he appears, the Policeman is looking for Zero, who is suspected of murder. He wants to locate him as soon as possible, and when he does, he is extremely cautious. He does not hesitate to pull out his firearm as soon as he feels a threat from Zero.

iv. *What does the character think of him/herself?*

Since he is an enforcer of the law, he takes his job seriously. He won't let any criminals get away with their plans. He suspects Zero giving him the collar is a trick. He does not understand that Zero is giving him proof of the murder right away.

v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Regardless of his own values, which we do not know about, the Policeman works as a caretaker of society. He will arrest anyone who violates the established rules.

g. Guide (middle-aged)

i. *How is the character related to other characters in the script?*

He is the tour guide of the Sightseers, a crowd of people who want to see a real murderer.

ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

The Guide is a tourist guide who works in the prison where Zero is being held and showcased. He provides useful information to the visitors and, whenever he can, he sells souvenirs to make extra money. Although he speaks as a learned man, by the way he tries to make extra money, we could assume that he is a lower class worker who has learned the explanations he shares.

iii. *What does the character think of other characters?*

The Guide sees Zero as an exhibit attraction that he has to showcase. He does not seem to care about him on a personal or humane level. He will try to use any information he knows about Zero as fun facts, to surprise or shock his audience. As part of his job he tries to earn his crowd's sympathy, so he can sell his portraits of the murderer after the explanation is done.

iv. What does the character think of him/herself?

Whether he really knows what he is talking about, or just memorized the information, he is proud of his 'Zero fun facts', and of his jokes. He uses them to put on the best show possible, as only a true performer would do.

v. What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?

Because the murderer is seen more as an animal or an anomaly, rather than a human being who can be reformed, the Guide does not care that he is making his living out of someone else's disgrace. Without being aware of it, he embraces the values of his society that reject and erase any transgressors of the established order. He is also educating others by showing them "bad" members of society.

h. Sightseers (different ages ranging from children to middle aged people)

i. How is the character related to other characters in the script?

The sightseers are following the Guide's tour. They have come to see Mr. Zero, the murderer.

ii. What is the character's role in life? Include jobs, professions as well as social and economic class.

They are probably all middle-class, which can afford and has the time to go on tours. Their collective nature is more important than their individual features.

They represent a chorus of members of society.

iii. What does the character think of other characters?

The sightseers seem to be engaged with the Guide's tour. They are easily impressed by his facts and anecdotes. They fear Zero because they see him as a dangerous animal, but they also have a morbid attraction to him.

iv. What does the character think of him/herself?

The sightseers see themselves as hardworking people who have the right to enjoy their free time with entertainment. The prison seems to be the perfect place to learn something in a fun way, or maybe impress your date by showing her a real murderer.

v. What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?

Without being aware of it, these people follow the established values of their society. They show indifference for a human being displayed in a cage, because their society has determined that is fine to do so; since he is a murderer, it is all justified.

i. The Fixer (Age unknown: looks like a middle-aged person)

i. How is the character related to other characters in the script?

The Fixer is the first character from the cosmic plane that we see in the play. He reveals himself to Zero and, since Zero complains about his death sentence, the Fixer tries to explain why his death is fair from a practical point

of view: “It costs a lot to keep up all the delicate mechanism of eye and ear and hand and brain which you never put to any use.” The wings on his costume suggest a certain resemblance to the Greek god Hermes.

- ii. *What is the character’s role in life? Include jobs, professions as well as social and economic class.*

The Fixer works for what he calls the Claim Department. We do not know about his social or economic status. He seems to be a kind of cosmic janitor within the ranks of the afterlife characters, in charge of eliminating unproductive souls from Earth.

- iii. *What does the character think of other characters?*

The Fixer thinks of Mr. Zero as a patient who has no cure. He shows sympathy towards him only in a very professional and cold way. Even when he orders the Guards to take Zero away for his execution, he does not show any signs of hesitation or regret.

- iv. *What does the character think of him/herself?*

He sees himself as a caretaker of the world. He believes that he is responsible for making the world as efficient as possible, in terms of energy upkeep.

Since Zero does not use the ‘mechanism’ he was given (his body), he will be eliminated.

- v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

As caretaker, he will erase any creature that he considers useless from the world, even if that means killing beings that he likes on a personal level, like the dinosaurs.

j. The Guards (middle-aged)

i. How is the character related to other characters in the script?

The Guards are working under The Fixer's orders. They are Zero's wards in prison.

ii. What is the character's role in life? Include jobs, professions as well as social and economic class.

They are working-class guards, who are in charge of making sure that the prisoners behave. They also transport them within the prison's facilities.

iii. What does the character think of other characters?

The Guards feel intimidated by The Fixer, so they try to obey his orders without question. When they take Zero to his execution, they seem to care about Zero feeling as calm as possible before his death. Even when Zero screams and says that he does not want to die, they seem to feel badly for his anguish. At the end, The Fixer confirms the order, and the Guards have to obey.

iv. What does the character think of him/herself?

They have been given a hard task: to look over prisoners sentenced to death. They take their job seriously, and they want to do it in the best way possible, even if that includes listening to the prisoners' last requests.

- v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

The Guards show empathy to Zero when they listen to him. This reaction is unexpected and it seems naïve. The only important thing for The Guards is to execute orders from The Fixer, but they sabotage those orders by showing mercy with the prisoner.

k. Judy O'Grady (Early 30's)

- i. *How is the character related to other characters in the script?*

Before being arrested and sent to jail for six months, she was Mr. and Mrs. Zero's neighbor. She let Zero watch her through the window while she was dressing. She is working for the Young Man when she takes him to the graveyard.

- ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

Judy is a lower-class prostitute who trades money for sex. If we think of the chorus of couples as the established society in this world, Judy represents the people who live out the norms of that society, hiding in the graveyard (a liminal place between the world of the living and the dead) to work.

- iii. *What does the character think of other characters?*

She says about Zero that he is a '...mama's white-haired boy'. She did not seem to care about having an older guy spying on her through the window. But she definitely did not like having to go to jail for being caught by Mrs. Zero. Judy resents this. That is why she wants to have sex over Zero's grave,

as an ironic revenge. Judy thinks the Young Man is a coward, but she needs to get the job done, so she hides her opinions as much as possible.

iv. *What does the character think of him/herself?*

Judy knows she is sexually attractive and, since it is the only perk she was given in life, she will use it to make a living and enjoy life as well. She does not charge Zero for watching. She enjoys being watched as a sort of reassurance of her sensuality.

v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Judy represents, without being aware of it, all those people that, for some reason or another, live on the outskirts of their societies. She works in a society that requires her services but condemns them at the same time. She is sexual, does not hide it, and even uses her sexuality to live and have fun. She is definitely very different from the other female characters.

I. Young Man (on his early 20's)

i. *How is the character related to other characters in the script?*

He is a customer of Judy O'Grady.

ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

Nothing is known about this character in these regards. He is probably a middle class man, which are probably the men that Judy looks for.

iii. *What does the character think of other characters?*

As soon as he realizes that Judy has brought him to a graveyard to have sex, he thinks she is crazy. He probably regrets his choice. He has read about Zero's murder in the paper, so he knows him when they arrive at his grave. The mixture of Judy's craziness and a murderer's body are enough to scare the Young Man, who leaves the graveyard.

iv. *What does the character think of him/herself?*

He probably wants to be initiated in the matters of sex. It seems to be going just fine until he realizes that he has been brought to a graveyard. His insecurities and nerves take over as the place turns more and more creepy.

v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

We do not know much about his values. He seems fine with hiring a prostitute to have some fun, as long as it all happens without anyone else knowing.

m. Shrdlu (33 years old)

i. *How is the character related to other characters in the script?*

Shrdlu meets Zero at the cemetery, and they are both sent to the Elysian Fields, where he they meet Daisy. He speaks about how he used to live with his mother, and how Dr. Amaranth, their minister, would visit their home often.

ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

When he was alive, he worked as a catalogue proofreader, specialized in shoe catalogues, at a catalogue printing firm. He was a middle-class white-collar worker.

iii. *What does the character think of other characters?*

Shrdlu feels guilty for having murdered his mother. However, from his description of her we can infer that she was extremely controlling, which explains why he snapped and suddenly killed her. There is a parallelism between Shrdlu and Zero, who suddenly murdered his Boss in a fit of rage. Shrdlu worships Dr. Amaranth, his religious role model, so he wants to be punished in hell as the minister predicted. Shrdlu seems to appreciate Zero's company at the cemetery, and he finds comfort in telling him his story. He develops affection for Zero, and when they meet in the Elysian Fields he is happy to see him again. Shrdlu meets Daisy in the Elysian Fields. He seems too worried about his punishment to pay attention to her.

iv. *What does the character think of him/herself?*

Shrdlu loathes himself for having killed his mother and he never tries to justify his crime. He wants to be punished as Dr. Amaranth prescribed: burning in hell for eternity. He finds comfort in the fact that he will receive his deserved punishment.

v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Shrdlu strongly believes in the religious principles and values that his mother taught him. He is unaware of how his mother used her religious values to

keep him close and to control him. However, there is also a part of Shrdlu, buried deep in his subconscious, that wants to rebel against her. Shrdlu constantly tries to repress that part of him, so he keeps repeating to himself (and others) that he is guilty, and that he wants to pay for what he did in hell.

n. A Head (Age: unknown, old-looking)

i. How is the character related to other characters in the script?

The Head is one of the graveyard's inhabitants. He shares his grave with another dead man called Bill.

ii. What is the character's role in life? Include jobs, professions as well as social and economic class.

We do not know much about his social or economic status. He seems to be the grumpy old man of the graveyard. He attacks Zero and Shrdlu by throwing a head at them, for being too loud, and waking him up.

iii. What does the character think of other characters?

The Head is friends with his 'grave-neighbor' Bill. He trusts him to the point of asking him to lend his head to defend their rest. He sees Shrdlu and Zero as two newbies that need to be taught how to behave properly in a decent graveyard.

iv. What does the character think of him/herself?

He thinks he has the right to attack anyone who interrupts his rest (especially newer inhabitants), and he will do whatever it takes to keep the graveyard peaceful and silent.

- v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

There is nothing about The Head's values indicated. It is funny to find how this dead person, even after his death, still behaves as he used to when he was alive: he tries to keep order in the graveyard as if it were a neighborhood.

o. Lieutenant Charles (Age: thousands of years, middle-aged looking)

- i. *How is the character related to other characters in the script?*

Lt. Charles is Joe's superior. He works for the same unknown cosmic beings that The Fixer works for. He prepares Zero's soul for his next shift on Earth.

- ii. *What is the character's role in life? Include jobs, professions as well as social and economic class.*

Lt. Charles works in what he calls "...a kind of repair and service station –a sort of cosmic laundry..." Although he has the rank of Lieutenant, he seems to be similar to a middle class worker: working on a tight schedule and hating his job.

- iii. *What does the character think of other characters?*

Lt. Charles sees human souls as inferior beings, and he hates taking care of them. Zero seems to be the kind of soul he dislikes the most, because they just keep getting worse, and that means more work for him. He has Joe under his service. He treats him like a tool, or a slave, without any compassion or sympathy.

- iv. *What does the character think of him/herself?*

He focuses his attention on how miserable human souls are. This works as a distraction from his own misery: he hates his job, and seems as unhappy as the souls he is treating: “Hell, I’ll tell the world this is a lousy job!” While treating Zero, he feels superior and seems overconfident, because he has the experience and knowledge that Zero does not have. But once Zero leaves, he drinks alcohol and complains about his job, showing a more vulnerable side.

- v. *What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?*

Lt. Charles is the character that contains, most directly, the voice of the author. It is through Charles that we learn how the afterlife works and the purpose of human souls. It is Charles who condemns Zero’s dull existence, and by extension, the existence of any other person (on and off-stage) that is enslaved by their own habits, and their lack of will to improve their lot in life. Ironically, Charles seems to live under similar circumstances: he dislikes his job, but he does not seem to rebel against the established order. He does what he has been told to do, and he complains when nobody is looking at him.

p. Joe (Age: thousands of years, looks like a youth)

- i. *How is the character related to other characters in the script?*

Joe works under Lt. Charles’ orders. He helps Zero get ready for his next reincarnation.

- ii. *What is the character’s role in life? Include jobs, professions as well as social and economic class.*

Joe is Lt. Charles assistant-slave. By the 'dirty blue overalls' he is wearing, and by Charles treatment, he seems to be the lowest blue-collar worker in the afterlife. He assists Lt. Charles in the preparation of the souls for their next reincarnation.

iii. What does the character think of other characters?

Joe fears and respects Lt. Charles. He wants to please him as much as possible. The problem is that he is not always successful, and usually gets in trouble, despite his intentions. He falls asleep during Zero's preparation, so he is beaten by Charles. When Zero chases Hope out of the room, Joe tries to celebrate his stupidity with Charles, only to find that he is not in the mood for it. Joe sees Zero as another soul to clean, and as worthless as any other he has cleaned before.

iv. What does the character think of him/herself?

Joe sees himself as a hardworking person and a supportive assistant to his boss. He wishes he had Lt. Charles job, which he finds more fun than his own job.

v. What are the prevailing attitudes towards sex, family, marriage, and ethical conduct? Does this character live within or rebel against these attitudes?

Joe is not aware of any values. He is just following what is already established, and whatever Lt. Charles orders him to do.

IV. What happened before the play began?

Since Mr. and Mrs. Zero got married twenty five years ago, Zero has been stuck in the same job. He has not been able to get promoted to a better position. He got

his last raise seven years ago, which has caused Mrs. Zero to become a resentful and nagging wife. Recently, she found Zero spying on a neighbor, Judy O'Grady, through the window while Judy was dressing, so she called the police, who arrested the girl and sent her to prison. At work, Zero and Daisy have liked each other for some years, but they never confessed their feelings for each other. One time during a store picnic, they sat together under a tree in the grass. On their way back, in the truck Zero put his arm behind her. Both were hesitant to make the next move, so nothing happened between them. Since then, Zero has become bitter and has grown distant from her.

V. *What is the function of each character in the play?*

Zero is an everyman in his world. He is the protagonist of the play, because he drives the main conflict between an individual and society. We pity him, at first, because we think he is conditioned by his environment; but once he dies and fails to find happiness without the boundaries of his society, we lose any sympathy for him, and we realize that he has become his own antagonist.

Mrs. Zero represents everything Zero had to do in order to follow what was established by society: find a job, get married, and provide money for the household. There is no love in their marriage, and they can barely stand each other. Mrs. Zero is also the obstacle keeping Zero and Daisy from being together. Daisy represents Mr. Zero's opportunity to discover the redeeming power of love. They like each other, but they do not dare break the rules in order to be together. Daisy also shows what would happen to a woman who does not follow what is

prescribed: she is single and independent, and therefore feels completely out of place in her society.

The Boss represents the opposite of Zero: an individual who has managed to find success in his society by having a family and owning a business. The difference in status that exists between Zero and his boss helps us understand how insignificant Zero's role in society is.

The Chorus of friends (The Ones, Twos, Threes, etc.) represents the society in which Zero lives. They live by the rules, and they express their main values and prejudices during Scene 3. During the trial, they do not hesitate to find Zero guilty, regardless of their friendships, because they are the voice of an entire society.

The Policeman is in charge of neutralizing any threats that can harm society.

Once Zero commits murder, he is no longer protected by society, which immediately turns against him. The Policeman also works as an emissary by which Mrs. Zero, the chorus, and the audience learn that Zero murdered his Boss.

Through the description the Guide makes of Zero, we learn the view that society has about murderers: the circumstances in which they murdered do not seem to be taken in consideration, so they are all treated in the same way, with no potential opportunities for rehabilitation. Instead, they are used as example of bad behavior, and as an entertainment for society.

The Fixer is the first clue the audience is given about the afterlife and the beings in charge of taking care of human souls. Although The Fixer belongs to a

supernatural plane of existence, his job reminds us of a human job, which suggests the idea that these beings live under the same determinism as Zero.

The Guard follows the Fixer's orders. He has to take Zero out of his cage so he can be executed.

Judy O'Grady represents an anomaly in her society. But unlike murderers, prostitutes can be rehabilitated, so she is sent to prison for six months. After she completes her sentence she keeps working as a prostitute. Judy used to provide relief to Zero's frustrated sexuality; but now that they have been discovered, Judy's memory creates tension between Zero and his jealous wife. During Scene 6, the audience learns that she is out of prison, which gives an approximate idea of how much time has passed since the play started. She shows disdain and resentment towards Zero, who caused her imprisonment.

Young Man is Judy's latest client. He serves as Judy's ears, so she can explain what has happened in the past. He also provides comic relief in the scene because he is scared of having sex in a graveyard, not matter how hard Judy tries to talk him into it.

Shrdlu becomes Zero's new friend in the afterlife. His life and death have been similar to Zero's, but his conflict has been against his religious beliefs. Unlike Zero, Shrdlu's struggle comes from an impossibility to marry what he learned was true, according to his Christian beliefs, and what really happened after he died. In the same way that Zero is not capable of overcoming his own prejudices, which were given to him by his society, Shrdlu is not able to free himself from his

mother's radical religious beliefs, even when he personally experiences the afterlife.

The Head appears at the end of Scene 6 to provide comic relief to a scene where the audience has been listening to Shrdlu's story. He is a grumpy neighbor from the afterlife, who is not willing to have anyone disturbing the peace of the cemetery.

Lieutenant Charles is a sort of Promethean figure who contains the voice of the author. In the last scene, he has the task of clearing and preparing Zero's soul for its next life. But he takes time to explain to Zero why he is so worthless. This long speech, which goes from Zero's origins as a monkey to a prophecy of how he will end up working on a super-adding machine, and how his soul will degrade more and more, does not seem to make sense if we think that Zero won't remember what happened on that room. By talking to Zero, Charles is also talking to us, the audience, warning us not to end up like Zero.

Joe is Lt. Charles' assistant. Joe helps to portray Charles as a pawn within his own afterlife society. Because Charles needs the help of an assistant, and because he gets so frustrated with Joe's incompetence, he does not seem as almighty as he would if he were by himself. Instead, we see a character frustrated with his job, who feels alienated, but does nothing to change his life, like a Zero from the afterlife.

VI. *What kinds of dialogue do the characters speak?*

Elmer Rice was an author concerned with social issues, related to the middle and lower classes; and this shows on the social themes of many of his plays. He

always portrayed people he had seen and heard, so his plays show the language from the New York of the 1920's. *The Adding Machine* is no different in this regard. The author attempts to create a conversational dialogue for these characters, so the text portrays such contractions. For example: "Gee, ain't that whistle ever goin' to blow?" The characters' vocabulary often reflects their background, so a character like Judy O'Grady, who belongs to the lower class, uses more slang words: "...I went to the *hoosegow* on account of him." Shrdlu, who has been educated in a religious background, shows it in the vocabulary and expressions he uses, which resembles a preacher's text: "...all through those endless ages of indescribable torment I should have exulted in the magnificence of divine justice."

VII. *What happens in the play?*

Mr. Zero ignores his wife while she rants about how Zero is a failure, because he never got a promotion in twenty five years of working as an accountant. The next day, Zero and Daisy, his workmate, work frantically and insult each other constantly; however, in their minds they fantasize about being together. After his shift is over, Zero wants to ask for a raise to his Boss. Instead, the Boss fires him, in order to install adding machines, so Zero murders the Boss in a fit of rage. Speechless, Zero spends the evening at home, with his wife and friends, before being arrested for murder. He tries to defend himself, but he is declared guilty by a jury that includes his own friends. Then he is displayed in a cage, where Mrs. Zero goes to visit him one last time, to try to make up for the years of hatred, but habit wins and they end up arguing again. Zero receives a visit from The Fixer,

who denies him a second chance to live and orders Zero's execution. Sometime later, Judy O'Grady, a prostitute who Zero used to spy through the window, tries to have sex in a graveyard with a client, and then they run into Zero's tomb, where she expresses resentment towards him. After they leave, Zero comes out of his grave and runs into Shrdlu, who shares his past and warns Zero about how they will end up in hell. However, Zero next appears in the Elysian Fields, and runs into Shrdlu who cannot deal with the guilt of not being punished in hell. Daisy, who has been chasing Zero, appears in the Elysian Fields as well. She confesses committing suicide after Zero's death. Zero and Daisy confess their love for each other and they decide to live together in the afterlife. But Zero, afraid of what other people may think of them, abandons Daisy. Zero is found working mindlessly on an adding machine by Lt. Charles and Joe. Charles tells Zero that he has to go back to Earth, how his soul is becoming worse and worse every time, and how he is condemned to be a slave. After opening Zero's eyes, Charles sends him back to Earth, chasing a non-existent woman named Hope. Once he is alone, Charles complains about his job.

VIII. What are the play's themes?

This play is about the contradiction of a modern society that was supposed to be, through technological advancement, the pinnacle of human history. However, technology has turned people into alienated slaves, who are unable to find any happiness. Through Zero's journey, Rice warns us of what we should not let happen: we see a worthless person trapped in the gigantic mechanisms of his society.

Appendix C: Six Questions for the First Design Meeting

I. *Why am I excited to direct this play?*

As soon as I finished reading *The Adding Machine*, I knew that I liked it. I was in love with it. But why? Although the date on the back said 1923, I had a strange feeling of having read a play from last year. I knew it happened in the Gay 20's in New York, but I could feel very close to the problems that the characters of the play faced. I feel that there is a strong bond between this play and our times. This play shows the beginning of many aspects that still make part of our society nowadays, so it is very exciting to find these characters from the 1920's facing problems that we face nowadays, such as loneliness, isolation, alienation, and our inability to find happiness, although so many commodities and technological progress surround us.

Elmer Rice created a world where some of the fears and nightmares of our society take place, so we see where we could end up living if we do not take control of our own lives. People in this world do not own their time anymore. Isolated and unable to communicate with others, some characters spend their lives working and thinking if they ever will be able to accomplish their unreachable dreams. I think that *The Adding Machine*, by showing us the story of those characters, in some way reflects our own lives and problems, so it pushes us to wake up and think about our own lives and how we can learn to be happy at the same time that we are part of the big machine.

Since we are part of this machine and we cannot escape from it, we have to be careful to not live a passive life and take whatever chances we have to be happier, whenever they show up. Mr. Zero gets a chance of redemption with Daisy in the other world, but he is unable to leave his way of living, since he is a weak soul, unable to fully experience happiness. So this is not just a

play of the man against the machine. By not questioning and confronting himself, the man has chosen to be a mindless and heartless machine.

So I feel extremely excited by this possibility of us making an impact on our audience, with lights, make up, sound, scenery, and actors. Not just to entertain them, but also to change them – no matter how small that change is. I believe this show will create this impact. I believe that our combined efforts will create a surprising, emotional, evocative, and shocking journey for the audience.

II. Why are we doing it right now?

When I watched *Metropolis*, by Fritz Lang, I had the same feeling that I had when I read *The Adding Machine*: the movie had predicted many problems and conflicts yet to happen right before and during World War II, and many aspects of our contemporary society. *Metropolis* was not just a movie but also a visionary prophecy of the XX Century.

I feel that both works are strongly related: inspired by the same fear but done in different media. I recommend watching this ‘cousin’ of *The Adding Machine*. Since many urban scenes in our play happen in interior and intimate spaces (apartment, working station in store, court, “zoo”), this movie will give you guys a better idea of how the city where the Zeros live looks and feels like to me.

The very beginning of this movie suggests the stressing, busy, oppressing city that literally eats its workers alive. New York, but any other big city too, has that monstrous power to make us feel insignificant and worthless.

As I said before, when I read *The Adding Machine*, this same feeling of having been prophesied by a play written in 1923 invaded me. I think the play shows in a desperate and shocking portrayal many of the darker sides of our society in the XXI Century:

- i. A society where the idea that hard work leads to wealth, and therefore to happiness and success is widely spread. This illusion has transformed many people into ‘voluntary slaves’ that decide to passively accept and pursue the *safe* path of economic success just to realize after a lifetime that there is not enough *happiness* for those involved in *the dream*. In the extreme case of Mr. Zero, his obsession with success in life (promotions, salary raise), does not allow him to enjoy the ‘path’ to them (life itself, his marriage, his work mates, what he has already).
- ii. I feel that, still nowadays, we are constantly trying to find a soul mate. This search –if everything goes well- sometimes culminates in marriage, the definitive union. Love presents itself like redemption, another way towards happiness. But in this play, love and marriage do not go together. In this dystopia, marriage feels more like a “productive cell” where the woman takes care of the house and the man works as hard as possible to sustain himself and his wife. The result of this *productive* marriage is a home with no kids (no love) and where no communication is possible. Aggression is the only way of interacting and expressing the frustration both feel about how things turned out.
- iii. Today, we might have more or less ambitious life plans than Mr. Zero. We do like living peacefully and with some commodities. And here is where the impact of technology on our lives enters. Technology has become a great ally that does

more and more tasks for us, so we can enjoy ourselves. With technology, we have managed to create better and more comfortable refuges of peace –what we call home- and we can now communicate and interact in the global village. But paradoxically, along with the positive effects, some negative ones have appeared: we use our free time to work even more, or spend time in our technological ‘isolation chambers’ (TV, videogames, movies, internet, iPhones), so we have less real interactions with others and therefore we often find ourselves feeling lonely.

The ideas above are just some ways I think the play reflects, like a mirror, our society. I am strongly interested in exploring and discussing with you guys the way in which we can play with this dialogue between the universe of the play and our times. More specifically, if we are going to adapt it to our times, to keep it in the 20’s, or maybe we can create a timeless universe that reminds us of both periods without being a specific one. I think that whatever way we decide to go, we need to create the biggest impact in our contemporary audience.

III. What do I want to create with my team?

The play has been conceived as a ‘Stationendrama’ (station drama), plays where we witness, in different scenes or stations, different moments in the life –and death- of a character, like Jesus when he is on his way to the Crucifixion. These scenes are portrayed in a way that directly impacts our hearts and produce intense emotions when we see them. But in *The Adding Machine*, what we witness is the different stations of the life and afterlife of an anonymous character with no individuality, someone irrelevant.

Developing that idea of the stations, I see every scene in this play as an independent painting that shows in a theatrical, dreamy, poetic, bold, and highly emotional way, with lights, sound, and movement each of those episodes in Zero's circular journey. Each of these paintings should be an intense, ecstatic, and exhausting experience, addressed to the hearts and senses of the audience. Between the paintings, during the transitions, there will be some time for the audience to breathe and reason about what they just saw.

IV. What do you want your audience to walk away with?

In first place, I want the audience to leave with that exhausting feeling that often happens when we see a music concert (classical, actually whatever you like) or a very sad movie. We have been highly affected by it and we leave feeling vulnerable, like our defenses have been broken. But the fact that we felt that makes us feel better, like we faced our fear to be vulnerable, we faced ourselves.

Also, when the audience leaves the theater, I would like them to be talking about how surprised they were by a play that was talking about their time, in a very contemporary, shocking, bold, and *avant garde* way, when they thought they would be watching an old rusty classic.

At last, they will be trying to reason and put into words what they just saw. They will be thinking about the misfortunes of Mr. Zero's anonymous life and how sometimes they were so similar to the misfortunes of their own (anonymous?) lives.

V. Do you want it to be the journey about one character?

I believe that the play shows Mr. Zero's journey. Somewhere in the dark and nameless corners of giant New York, we witness the life of one of the members (the tiny little muscles) of what we call society. During his journey, he will be moved by forces way too big for him to face or even understand. At the end of the journey lays only the starting line for another turn in a cycle apparently meant to be repeated until the end of times, with no clear way out.

VI. How do I want to tell the story?

I see this play like an emotional marathon where every scene is moved by a spontaneous, intoxicating, unconscious, and chaotic tension between Zero and his world. Then, the lights go out and the next scene comes in. There is no time to think much about what just happened.

An example of this struggle between Zero and the system: think of a merciless pinball machine where Zero is the ball. He is condemned to bounce constantly from one place to another in this shiny, noisy, dynamic, and fast paced game. When he falls on the hole, there is a small moment of quietness and then the next round starts bringing chaos again.

I also feel that there is a destructive energy in this play constantly trying to erase the identity of the characters. It is like an acid rain erasing the features and color of the characters, trying to melt them into a shapeless, colorless mass.

I think that we need to find staging ideas that allow us to represent, evocate, and express ideas, feelings or moods happening in each scene, so they can combine with the text. I encourage you again to watch *Metropolis*. There are tons of great moments where the combination of image and music accomplishes beautiful and evocative moments, with almost no words to support them. Two of my favorite examples are the very beginning when the workers walk during the change of shift. Also, when the Man-Machine dances for the rich men, there is a single image of

the men that perfectly expresses lust. Other possible sources of inspiration can be the expressionist painters (off course!), and I am open to other isms or artistic movements to create our own language for the play.

Looking forward to working with you guys!!!

Appendix D: Cast List and Production Team

ZERO - Maury Reed

MRS. ZERO - Rebecca Rivas

DAISY - Brandi Hoofnagle

SHRDLU - Asa Tims

LT. CHARLES - Justin Walker

THE FIXER - Missy Maramara

THE BOSS - Clay Kibler

JUDY O'GRADY - Sarah Jane Robinson

POLICEMAN - Keeling Carter

GUIDE - Emily Geller

A HEAD - Nick Savin

JOE - Whitney Masters

FEMALE ENSEMBLE - Emily Geller, Emily Tomlinson, Megan Hickerson, Sarah Jane Robinson, Whitney Masters, Whitney Dodson.

MALE ENSEMBLE - Clay Kibler, Curtis Longfellow, Jason Bugeja, Nick Savin, Zach Stolz.

SCENIC DESIGNER - Ashley Harman

LIGHTING DESIGNER - Diana Kaiser

COSTUME and MAKE-UP DESIGNER - Kelly Henry

STAGE MANAGER - Emily Bohannon

ASSISTANT STAGE MANAGER - Harrison Williams

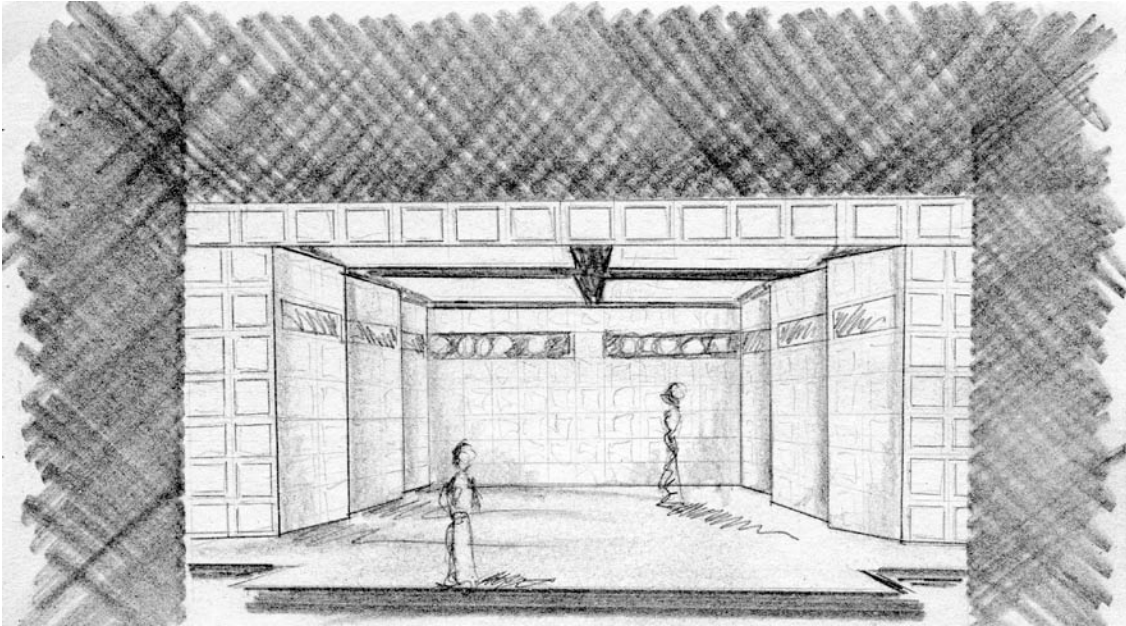
TECHNICAL DIRECTOR - Professor Patrick Stone

VOICE AND ACCENT COACH - Professor Mavourneen Dwyer

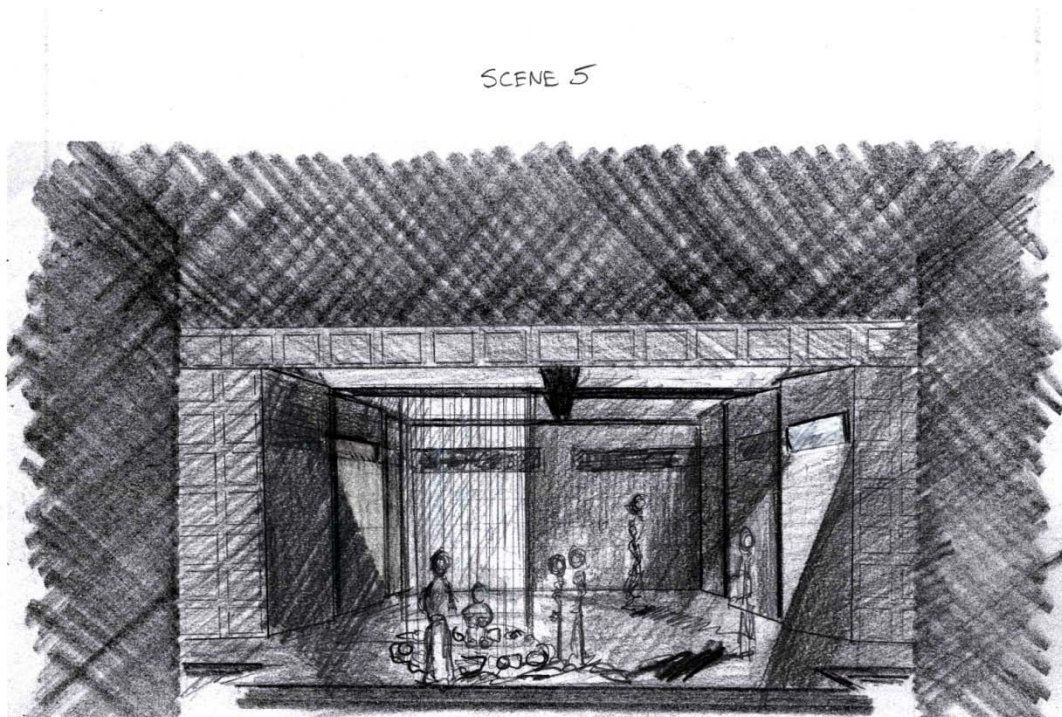
Appendix E: Action Chart

[illegible]

Appendix F: Scenic Sketches



Concept Sketch, by Ashley Harman



Concept Sketch for Scene 5, by Ashley Harman

Appendix G: Costume Renderings



Mr. Zero rendering, by Kelly Henry



Mrs. Zero rendering, by Kelly Henry



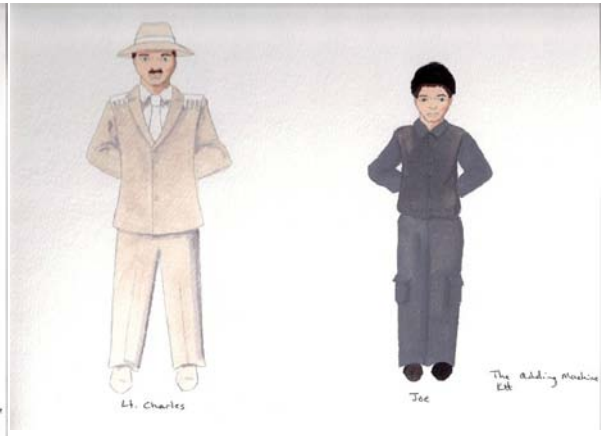
Mrs. + Mr. Two rendering, by Kelly Henry



Mrs. + Mr. Five rendering, by Kelly Henry



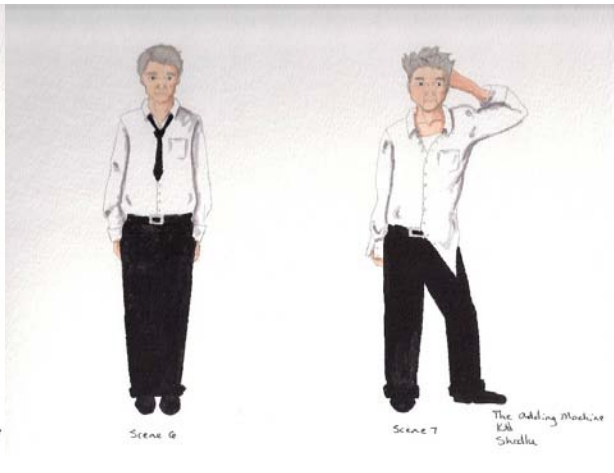
The Fixer rendering, by Kelly Henry



Lt. Charles and Joe renderings, by Kelly Henry



Daisy rendering, by Kelly Henry



Shrdlu rendering, by Kelly Henry



Judy O'Grady rendering, by Kelly Henry



Policeman, rendering by Kelly Henry



The Boss rendering, by Kelly Henry

Appendix H: Rehearsal Schedule

First version: Sept 2012:

THE ADDING MACHINE DETAILED REHEARSAL SCHEDULE				
Day	Date	Rehearsal time	Times and Calls	Location
Wed	21-Sep	6:30-10:30pm	6:30: ALL : Read-through and Table work, discussion.	Kimp 404
Thu	22-Sep	6:30-10:30pm	6:30: ALL : Movie night/table work	Kimp 404
Fri	23-Sep	6:30-10:30pm	6:30: ALL : Read-through and Design Presentations	Kimp 404
Sat	24-Sep		OFF	Kimp 404
Sun	25-Sep	2:00-6:00pm	2:00: ZERO, MRS. ZERO : Scene 1 Scene work 4:15: ENSEMBLE: Movement work	Kimp 404
Mon	26-Sep	6:30-10:30pm	6:30: ZERO, DAISY: Scene 2 Scene Work 8:45: ENSEMBLE: Movement Work	Kimp 404
Tue	27-Sep	6:30-10:30pm	6:30: ZERO, MRS. ZERO; 7:45: ENSEMBLE (COUPLES): Scene 3 Scene Work 8:45: ENSEMBLE: Movement Work	Kimp 404
Wed	28-Sep	6:30-10:30pm	6:30: ZERO; 7:30: ENSEMBLE (COUPLES): Scene 4 Scene work 8:45: ZERO, MRS. ZERO, (FIXER?): Scene 5 Scene work	Kimp 404
Thu	29-Sep	6:30-10:30pm	6:30: ZERO, MRS. ZERO: Scene 1 Scene work 8:45: ZERO, DAISY: Scene 2 Scene work	Kimp 404
Fri	30-Sep	6:30-10:30pm	6:30: ZERO, MRS. ZERO, ENSEMBLE (COUPLES): Scene 3 Scene work 8:45: ENSEMBLE: Scene 4 Scene Work	Kimp 404
Sat	1-Oct		OFF	Kimp 404
Sun	2-Oct	2:00-6:00pm	2:00: ZERO, FIXER: Scene 5 Scene work 4:15: ENSEMBLE: Movement Work	Kimp 404
Mon	3-Oct	6:30-10:30pm	6:30: JUDY, POLICE-YOUNG MAN; 7:45: ZERO, SHRDLU: Scene 6 Scene Work 9:00: ZERO, SHRDLU: Scene 7 Scene Work	Kimp 404
Tue	4-Oct	6:30-10:30pm	6:30: ZERO, CHARLES, JOE: Scene 8 Scene Work 8:45: ENSEMBLE: Movement Work	Kimp 404
Wed	5-Oct	6:30-10:30pm	6:30: TBA: (Zero-Shrdlu or Judy-Policeman) : Scene 6 Scene Work 8:45: ZERO, DAISY : Scene 7 Scene Work	Kimp 404
Thu	6-Oct	6:30-10:30pm	6:30: ZERO, SHRDLU, JUDY, POLICEMAN: TBA (Scene 6) 8:00: ZERO, CHARLES, JOE: Scene 8 Scene Work	Kimp 404
Fri	7-Oct	6:30-10:30pm	6:30: ENSEMBLE: Movement Work 8:45: ZERO, ENSEMBLE (SIGHTSEERS), GUIDE: Scene 5 Scene work	Kimp 404
Sat	8-Oct		OFF	Kimp 404
Sun	9-Oct	2:00-4:00pm	2:00: ALL : TBA (Fun-thru?)	Kimp 404
Mon	10-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO: Scene 1 Scene Work 8:45: ZERO, DAISY, WORKERS: Scene 2 Scene Work	UT
Tue	11-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, ENSEMBLE (COUPLES), POLICEMAN: Scene 3 Scene work 8:45: ZERO, ENSEMBLE (COUPLES): Scene 4 Scene Work	UT
Wed	12-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO; 7:45: FIXER, POLICEMAN: Scene 5 Scene Work 8:45: ENSEMBLE: Movement Work	UT
Thu	13-Oct	6:30-10:30pm	6:30: JUDY-POLICEMAN; 7:45: ZERO, SHRDLU: Scene 6 Scene Work 8:55: ZERO, DAISY, SHRDLU (TBA): Scene 7 Scene Work	UT
Fri	14-Oct	6:30-10:30pm	6:30: ZERO, CHARLES, JOE: Scene 8 Scene Work 8:45: ENSEMBLE: Movement Work	UT
Sat	15-Oct		OFF	UT

Sun	16-Oct		OFF	UT
Mon	17-Oct		FALL BREAK	UT
Tue	18-Oct		FALL BREAK	UT
Wed	19-Oct	6:30-10:30pm	OFF BOOK DATE! 6:30: ALL: Fun-Thru 9:00: ZERO, MRS. ZERO; 9:45: ZERO, DAISY: Scenes 1,2 Run and Work	UT
Thu	20-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, ENSEMBLE (COUPLES): Scenes 3, 4 Run and Work 8:45: ZERO, MRS ZERO, FIXER, POLICEMAN, ENSEMBLE (SIGHTSEERS): Scene 5 Run and Work	UT
Fri	21-Oct	6:30-10:30pm	6:30: ZERO, DAISY, SHRDLU, CHARLES, JOE : Scenes 7,8 Run and Work	UT
Sat	22-Oct		OFF	UT
Sun	23-Oct	2:00-6:00pm	2:00: JUDY, POLICEMAN, ZERO, SHRDLU: Scene 6 Run and Work 4:15: TBA	UT
Mon	24-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, DAISY, ENSEMBLE: Scenes 1-5 Run-through	UT
Tue	25-Oct	6:30-10:30pm	6:30: ZERO, SHRDLU, ENSEMBLE, DAISY, CHARLES, JOE : Scenes 6-8 Run-through	UT
Wed	26-Oct	6:30-10:30pm	TBA	UT
Thu	27-Oct	6:30-10:30pm	Run-through (tech watch?)	UT
Fri	28-Oct	6:30-10:30pm	TBA	UT
Sat	29-Oct		OFF	UT
Sun	30-Oct	2:00-6:00pm	TBA	UT
Mon	31-Oct	6:30-6:30pm	TBA	UT
Tue	1-Nov	6:30-6:30pm	6:30: ALL: Run-through	UT
Wed	2-Nov	6:30-6:30pm	6:30: Scene work TBA	UT
Thu	3-Nov	6:30-6:30pm	6:30: Scene Work TBA	UT
Fri	4-Nov	6:30-6:30pm	6:30: ALL: Run-through	UT
Sat	5-Nov	10:00am-10:00pm	TECH: call TBA	UT
Sun	6-Nov	10:00am-10:00pm	TECH: call TBA	UT
Mon	7-Nov	6:30-10:30pm	TECH Run (Stop and Go)	UT
Tue	8-Nov	6:00-10:30pm	6:00: ALL: Dress Rehearsal	UT
Wed	9-Nov	6:00-10:30pm	6:00: ALL: Second Dress Rehearsal	UT
Thu	10-Nov	6:00-10:30pm	6:00: ALL: Final Dress Rehearsal	UT
Fri	11-Nov	6:00-10:30pm	6:00: ALL: OPENING! 8:00PM	UT
Sat	12-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sun	13-Nov	12:00pm-5:00pm	12:00pm: ALL: PERFORMANCE at 2:00PM	UT
Mon	14-Nov		OFF	UT
Tue	15-Nov	6:30pm-9:00pm	ALL: Pick-up Rehearsal	UT
Wed	16-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Thu	17-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Fri	18-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sat	19-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sun	20-Nov	12:00pm-7:00pm	12:00pm: ALL: PERFORMANCE at 2:00PM+STRIKE	UT

September 28 version:

THE ADDING MACHINE DETAILED REHEARSAL SCHEDULE				
Day	Date	Rehearsal time	Times and Calls	Location
Wed	28-Sep	6:30-10:30pm	6:30-7:30: ZERO 7:30-9:00: ZERO, MRS. ZERO: Scene 1 scene work 9:00-10:30: ZERO, DAISY: Scene 2	Kimp 404
Thu	29-Sep	6:30-10:30pm	6:30: ZERO, MRS. ZERO, ENSEMBLE COUPLES: Scene 3 8:15: ZERO, ENSEMBLE (SIGHTSEERS), GUIDE: Scene 5 scene work 9:20: ZERO, BOSS: Scene 2	Kimp 404
Fri	30-Sep	6:30-10:30pm	6:30: ZERO, ENSEMBLE (JURY): Scene 4 8:15: ZERO, MRS. ZERO: Scene 5 (and Scenes 1,3 review)	Kimp 404
Sat	1-Oct		OFF	Kimp 404
Sun	2-Oct	2:00-6:00pm	2:00: ZERO, DAISY, BOSS: Scene 2 Scene work 3:45: ZERO, JURY: Scene 4 scene work 5:00: ZERO, FIXER: Scene 5	Kimp 404
Mon	3-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, COUPLES: Scene 3 8:15: ZERO, GUIDE, SIGHTSEERS: Scene 5 9:20: JUDY, POLICEMAN: Scene 6	Kimp 404
Tue	4-Oct	6:30-10:30pm	6:30: ZERO, SHRDLU: Scene 6 Scene work 8:20: ZERO, SHRDLU: Scene 7 Scene Work 9:00: DAISY, ZERO: Scene 7 Scene Work	Kimp 404
Wed	5-Oct	6:30-10:30pm	6:30: ZERO, CHARLES, JOE: Scene 8 Scene Work 8:45: Scenes 1, 2 Run/Work TBA	Kimp 404
Thu	6-Oct	6:30-10:30pm	6:30: ZERO, SHRDLU: Scene 6,7 8:15: ZERO, DAISY: Scene 7 Scene Work 9:30: Scene 3 Run/Work TBA	Kimp 404
Fri	7-Oct	6:30-10:30pm	6:30: ZERO, CHARLES, JOE: Scene 8 8:15: ZERO, SHRDLU, ENSEMBLE CEMETERY: Scene 6	Kimp 404
Sat	8-Oct		OFF	Kimp 404
Sun	9-Oct	2:00-4:00pm	2:00: ZERO, CHARLES, JOE: Scene 8 3:50: TBA	Kimp 404
Mon	10-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO: Scene 1 8:15: ZERO, MRS. ZERO: Scene 3 9:30: ZERO, DAISY, OFFICE WORKERS: Scene 2	UT
Tue	11-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, COUPLES, POLICEMAN: Scene 3 8:15: ZERO, COUPLES, POLICEMAN: Scene 4 9:30: ZERO, BOSS: Scene 2	UT
Wed	12-Oct	6:30-10:30pm	6:30: ZERO, GUIDE, SIGHTSEERS, POLICEMAN: Scene 5 8:40: ZERO, MRS ZERO, POLICEMAN: Scene 5 9:35: ZERO, FIXER, POLICEMAN: Scene 5	UT
Thu	13-Oct	6:30-10:30pm	6:30: JUDY, POLICEMAN: Scene 6 7:50: JUDY, POLICEMAN, ZERO, SHRDLU, HEAD, ENSEMBLE CEMETERY: Scene 6 9:30: ZERO, CHARLES, JOE: Scene 8	UT
Fri	14-Oct	6:30-10:30pm	6:30: SHRDLU, ZERO, DAISY: Scene 7 8:35: ALL: Run-through	UT
Sat	15-Oct		OFF	UT
Sun	16-Oct		OFF	UT
Mon	17-Oct		FALL BREAK	UT
Tue	18-Oct		FALL BREAK	UT
Wed	19-Oct	6:30-10:30pm	OFF BOOK DATE! 6:30: ALL: Fun-Thru	UT

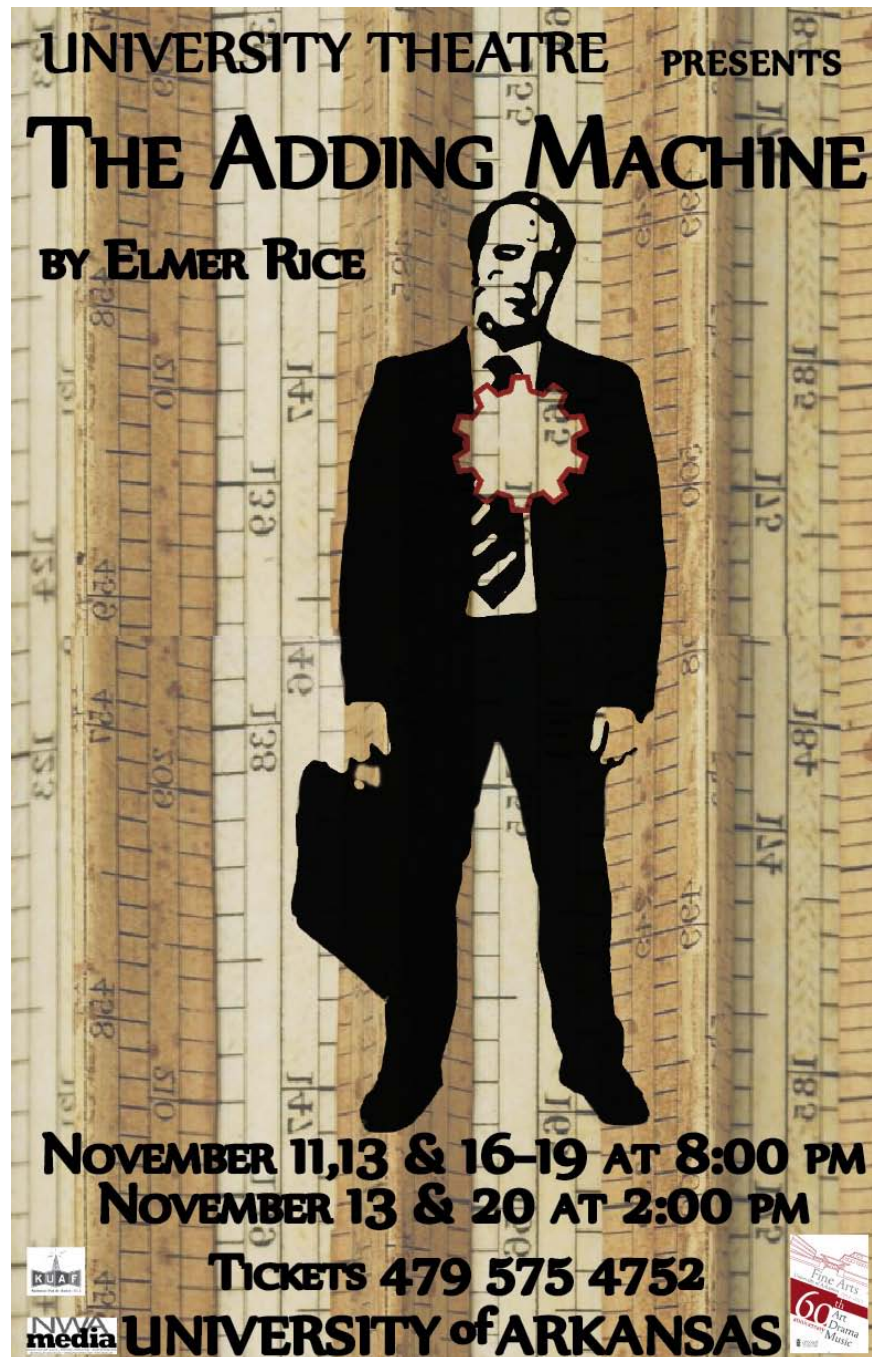
Thu	20-Oct	6:30-10:30pm	6:30: Run/Work TBA 8:45: ALL: Run/thru	UT
Fri	21-Oct	6:30-10:30pm	TBA	UT
Sat	22-Oct		OFF	UT
Sun	23-Oct	2:00-6:00pm	TBA	UT
Mon	24-Oct	6:30-10:30pm	TBA	UT
Tue	25-Oct	6:30-10:30pm	TBA	UT
Wed	26-Oct	6:30-10:30pm	TBA	UT
Thu	27-Oct	6:30-10:30pm	Run-through (tech watch?)	UT
Fri	28-Oct	6:30-10:30pm	TBA	UT
Sat	29-Oct		OFF	UT
Sun	30-Oct	2:00-6:00pm	TBA	UT
Mon	31-Oct	6:30-6:30pm	ALL: Tech Watch Run-thru	UT
Tue	1-Nov	6:30-6:30pm	6:30: Scene Work TBA	UT
Wed	2-Nov	6:30-6:30pm	ALL: Tech Watch Run-thru	UT
Thu	3-Nov	6:30-6:30pm	6:30: Scene Work TBA	UT
Fri	4-Nov	6:30-6:30pm	6:30: LEVEL SET	UT
Sat	5-Nov	10:00am-10:00pm	TECH: CREW 10AM, ACTORS AT 1PM	UT
Sun	6-Nov	10:00am-10:00pm	TECH: ALL	UT
Mon	7-Nov	6:30-10:30pm	TECH OFF. ALL: Runthrough	UT
Tue	8-Nov	6:00-10:30pm	6:00: ALL: First Dress Rehearsal	UT
Wed	9-Nov	6:00-10:30pm	6:00: ALL: Second Dress Rehearsal	UT
Thu	10-Nov	6:00-10:30pm	6:00: ALL: Final Dress Rehearsal	UT
Fri	11-Nov	6:00-10:30pm	6:00: ALL: OPENING! 8:00PM	UT
Sat	12-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sun	13-Nov	12:00pm-5:00pm	12:00pm: ALL: PERFORMANCE at 2:00PM + PHOTOCALL (one hour after performance)	UT
Mon	14-Nov		OFF	UT
Tue	15-Nov	6:30pm-9:00pm	ALL: Pick-up Rehearsal	UT
Wed	16-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Thu	17-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Fri	18-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sat	19-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sun	20-Nov	12:00pm-7:00pm	12:00pm: ALL: PERFORMANCE at 2:00PM+STRIKE (two hours)	UT

October 24 version:

THE ADDING MACHINE DETAILED REHEARSAL SCHEDULE				
Day	Date	Rehearsal time	Times and Calls	Location
Wed	28-Sep	6:30-10:30pm	6:30-7:30: ZERO 7:30-9:00: ZERO, MRS. ZERO: Scene 1 scene work 9:00-10:30: ZERO, DAISY: Scene 2	Kimp 404
Thu	29-Sep	6:30-10:30pm	6:30: ZERO, MRS. ZERO, ENSEMBLE COUPLES: Scene 3 8:15: ZERO, ENSEMBLE (SIGHTSEERS), GUIDE: Scene 5 scene work 9:20: ZERO, BOSS: Scene 2	Kimp 404
Fri	30-Sep	6:30-10:30pm	6:30: ZERO, ENSEMBLE (JURY): Scene 4 8:15: ZERO, MRS. ZERO: Scene 5 (and Scenes 1,3 review)	Kimp 404
Sat	1-Oct		OFF	Kimp 404
Sun	2-Oct	2:00-6:00pm	2:00: ZERO, DAISY, BOSS: Scene 2 Scene work 3:45: ZERO, JURY: Scene 4 scene work 5:00: ZERO, FIXER: Scene 5	Kimp 404
Mon	3-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, COUPLES: Scene 3 8:15: ZERO, GUIDE, SIGHTSEERS: Scene 5 9:20: JUDY, POLICEMAN: Scene 6	Kimp 404
Tue	4-Oct	6:30-10:30pm	6:30: ZERO, SHRDLU: Scene 6 Scene work 8:20: ZERO, SHRDLU: Scene 7 Scene Work 9:00: DAISY, ZERO: Scene 7 Scene Work	Kimp 404
Wed	5-Oct	6:30-10:30pm	6:30: ZERO, CHARLES, JOE: Scene 8 Scene Work 8:45: Scenes 1, 2 Run/Work TBA	Kimp 404
Thu	6-Oct	6:30-10:30pm	6:30: ZERO, SHRDLU: Scene 6,7 8:15: ZERO, DAISY: Scene 7 Scene Work 9:30: Scene 3 Run/Work TBA	Kimp 404
Fri	7-Oct	6:30-10:30pm	6:30: ZERO, CHARLES, JOE: Scene 8 8:15: ZERO, SHRDLU, ENSEMBLE CEMETERY: Scene 6	Kimp 404
Sat	8-Oct		OFF	Kimp 404
Sun	9-Oct	2:00-4:00pm	2:00: ZERO, CHARLES, JOE: Scene 8 3:50: TBA	Kimp 404
Mon	10-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO: Scene 1 8:15: ZERO, MRS. ZERO: Scene 3 9:30: ZERO, DAISY, OFFICE WORKERS: Scene 2	UT
Tue	11-Oct	6:30-10:30pm	6:30: ZERO, MRS. ZERO, COUPLES, POLICEMAN: Scene 3 8:15: ZERO, COUPLES, POLICEMAN: Scene 4 9:30: ZERO, BOSS: Scene 2	UT
Wed	12-Oct	6:30-10:30pm	6:30: ZERO, GUIDE, SIGHTSEERS, POLICEMAN: Scene 5 8:40: ZERO, MRS ZERO, POLICEMAN: Scene 5 9:35: ZERO, FIXER, POLICEMAN: Scene 5	UT
Thu	13-Oct	6:30-10:30pm	6:30: JUDY, POLICEMAN: Scene 6 7:50: JUDY, POLICEMAN, ZERO, SHRDLU, HEAD, ENSEMBLE CEMETERY: Scene 6 9:30: ZERO, CHARLES, JOE: Scene 8	UT
Fri	14-Oct	6:30-10:30pm	6:30: SHRDLU, ZERO, DAISY: Scene 7 8:35: ALL: Run-through	UT
Sat	15-Oct		OFF	UT
Sun	16-Oct		OFF	UT
Mon	17-Oct		FALL BREAK	UT
Tue	18-Oct		FALL BREAK	UT
Wed	19-Oct	6:30-10:30pm	OFF BOOK DATE! 6:30: ALL: Fun-Thru	UT

Thu	20-Oct	6:30-10:30pm	6:30: Run/Work TBA 8:45: ALL: Run/thru	UT
Fri	21-Oct	6:30-10:30pm	TBA	UT
Sat	22-Oct		OFF	UT
Sun	23-Oct	2:00-6:00pm	TBA	UT
Mon	24-Oct	6:30-10:30pm	6:30: Scene 1: ZERO, MRS. ZERO. 8:30: Scene 3: ZERO, MRS. ZERO, ENSEMBLE, POLICEMAN	UT
Tue	25-Oct	6:30-10:30pm	6:30: Scene 2: ZERO, DAISY, ENSEMBLE (office). 8:00: Scene 4: ZERO, ENSEMBLE (jury)	UT
Wed	26-Oct	6:30-10:30pm	6:30: Scene 5: ZERO, GUIDE, ENSEMBLE (sightseers) 8:00: Scene 5: ZERO, MRS. ZERO. 9:15: Scene 5: ZERO, FIXER, POLICEMAN.	UT
Thu	27-Oct	6:30-10:30pm	6:30: Scene 6: JUDY, POLICEMAN, ENSEMBLE (dead) 7:45: Scene 6: ZERO, SHRDLU, ENSEMBLE (dead) 9:15: Scene 7: ZERO, SHRDLU	UT
Fri	28-Oct	6:30-10:30pm	6:30: Scene 7: SHRDLU, ZERO, DAISY. 8:30: Scene 8: ZERO, CHARLES, JOE.	UT
Sat	29-Oct		OFF	UT
Sun	30-Oct	2:00-6:00pm	TBA	UT
Mon	31-Oct	6:30-10:30pm	6:30: TBA 7:45: ALL: Tech Watch Run-thru	UT
Tue	1-Nov	6:30-10:30pm	6:30: Scene Work TBA	UT
Wed	2-Nov	6:30-10:30pm	ALL: Tech Watch Run-thru	UT
Thu	3-Nov	6:30-10:30pm	6:30: Scene Work TBA	UT
Fri	4-Nov	6:30-10:30pm	6:30: LEVEL SET	UT
Sat	5-Nov	10:00am-10:00pm	TECH: CREW 10AM, ACTORS AT 1PM	UT
Sun	6-Nov	10:00am-10:00pm	TECH: ALL	UT
Mon	7-Nov	6:30-10:30pm	TECH OFF. ALL: Runthrough/last minute fixes	UT
Tue	8-Nov	6:00-10:30pm	6:00: ALL: First Dress Rehearsal	UT
Wed	9-Nov	6:00-10:30pm	6:00: ALL: Second Dress Rehearsal	UT
Thu	10-Nov	6:00-10:30pm	6:00: ALL: Final Dress Rehearsal	UT
Fri	11-Nov	6:00-10:30pm	6:00: ALL: OPENING! 8:00PM	UT
Sat	12-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sun	13-Nov	12:00pm-5:00pm	12:00pm: ALL: PERFORMANCE at 2:00PM + PHOTOCALL (one hour after performance)	UT
Mon	14-Nov		OFF	UT
Tue	15-Nov	6:30pm-9:00pm	ALL: Pick-up Rehearsal	UT
Wed	16-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Thu	17-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Fri	18-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sat	19-Nov	6:00-10:30pm	6:00: ALL: PERFORMANCE at 8:00PM	UT
Sun	20-Nov	12:00pm-7:00pm	12:00pm: ALL: PERFORMANCE at 2:00PM+STRIKE (two hours)	UT

Appendix I: Production Poster



Production poster designed by Kiara Pipino.

Appendix J: Production Photos



Scene 3. The social gathering. Photo by Esteban Arevalo



Scene 3. Mr. Zero's arrest. Photo by Esteban Arevalo.



Scene 4. Mr. Zero's trial. Photo by Esteban Arevalo.



Scene 5. The Guide displays Mr. Zero in a cage to the Sightseers. Photo by Esteban Arevalo



Scene 5. Mrs.Zero visits Mr. Zero. Photo by Esteban Arevalo



Scene 6. Mr. Zero and Shrdlu meet at the cemetery. Photo by Esteban Arevalo



Scene 7. Daisy and Zero at the Elysian Fields. Photo by Esteban Arevalo



Scene 8. The soul service station. Photo by Esteban Arevalo



Scene 8. Lt. Charles and Joe tell Zero about his origins. Photo by Esteban Arevalo